THE ETUDE

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NOVEMBER 1917

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The World of Music

CONTENTS FOR NOVEMBER, 1917

"How many a tale their music tells"-Thomas Moore

FLINT, Michigan, has taken an advanced

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NOVEMBER 1917

CHRISTIA, Sequencia, Statis, etc.
CHRISTIA, KRIENA, founder and conductor of the Kriena Symphony Clib, announces of the Symphony Clib, announced the Composers, submitting an orthestral work to be performed at the annual concert in Cargonia Ind. New York, Moreover, a work not as the Composers of the Composers of

MENTION was made last month of the plans for a full Symphony Orchestra at the Strand Theater, New York, under the lead of Adramo Ariani, Here is a cample proceed with the contract of the con

lin, and "Doug" Fairbenks.

THE great historical pacent in the Yale
Bowl at New Haven was given in October,
Forth Thousand people heard and saw this
Forth Thousand people heard and saw this
New Jilaven's history in poetry, music,
tableaux and dance. Fifteen thousand school
New Jilaven's history in poetry, music,
tableaux and dance. Fifteen thousand school
orchestra, took part, under the direction of
David Shanely smith. Some of the music
was by William E. Hescahe, well known to
Extra credient.

HENEY HABLEY'S new opers "Azora" has here accepted for production by the Chicago Opera Conjany for met season. The subject has to do with the Arters in the time of gaged upon another opera decling with "The Garden of Allah," by Robert Hickens, Hickens is himself a mulcidan and has, we believe the Chicago of the Chicago

GEORGE COLEMN, conductor of Cornell University Orchestra, and David Mattern, conductor of Ithaca (N. X.) Orchestral So-clety, are both, like Percy Grainger, seeking service with army bands.

service with a rany bands.

LONDON AND hem seeing a revival of Black's delightful little councilyopen. Phobus and minor processions muscinas are aware that minor processions muscinas are aware that minor processions muscinas are aware that the service of the se

myrfad minded man:

CHRISTING NIELSON, the formerly noted prima-donna who has just passed her seven-ty-fifth birthday, is living in Madrid, Spain, with her daughter. Her home on Ruc Clement Marvt, in Parls, has stood vacant for

CHRISTIAN KRIENS, conductor of the Kriens CHRISTIAN KRIENS, conductor of the Kriens Symphony (Uni, invites American composers Symphony (Uni, invites American composers a place for such works upon the program of his place for such works upon the program of his limit of the program of the

PINERO's famous farce, The Magistrate, has heen set to music by Lionel Moneton and Howard Talhot. Fred Thompson, with the aid of Adrian Ross and Percy Greenhank, as lyrists, prepared the hook, and rehearsals have already begun in London.

Los Argeles has a Flute Club regularly organized with all the usual officers, etc. and numbering fifteen players of that instrument as its members. Harry C, Knox is president,

PADEREWSKI has cancelled all his engage-ments in this country and is returning to Foland, where he and his wife will engage in relief work. They plan an indefinite stay in Europe.

In Europe.

The PHIADOLPHIA ORCHESTAR has prepured for a connectable season, its eighteenth,
While the chora will not form a feature of a
to the inreads the demands of the army are
saling upon the tenor and base sections,
section of the inreads the demands of the army are
saling upon the tenor and base sections,
rank-salingers, planists, violigists and veltiles—art to appear in turn, and there will
be several concerts devoted to special schools
of minds, with as fundam, English, etc.

of milest, suce as tusseam, English, etc.
This annual competition for the Clemson
fold Medal (together with a each prize of
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firty dellars offered by H. W. (Gray), is and
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or motto, and with the same inscription upon
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or motto, and with the same inscription upon
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manuscript.

The judges will be Walter J. Clemson, R. Huntington Woodman, and Samuel A. Baldwin.

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The Amsteur's Rep

For the first time in the history of Eng-lish Church music, a woman has been ap-pointed as a cathedral organist. Miss Mi-vain is to serve in that capacity at Rochester Cathedral.

THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO announces six concerts for the coming senson. The programs, which are already arranged in advance, present many attractive and some unusual features.

LOCAL NO. 77. OF PHILABLEPHIA (American Federation of Musicians) is about to erret for its own accommodation a bandsone build-for its own accommodation a bandsone build-ing the state of the grill room and social hall, an additorium and concert hall, as well as a number of studies for the use of members of the profession,

unit from syracise thiversity. Sr. Baurino, New York, is having its present two organs—one in the chancel and one in the gallery—combined into one huge instrument of 122 speaking stops, playing from one console; the pipes, however, remaining for the most part in their present locations.

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Elsa's Dream, from "Larganoff 736
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Warner-Liest 758,
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Fantasis Tarach

Wit and Humor

An American concert was recently given at Steinway Hall in London, under the manage-nuat of Isodore de Lara. Among the com-posers represented were John A. Carpenter, E. Marlewell, C. M. Lesdier, Chadwick, Cadman at Charles, The audience showed most en-thus Latte cordiality.

ACCORDING to the Musical News, of London, the revival of Chamber Music is one of the most marked, and perhaps most strange, features of the war. The London String Quartet has just passed its fitteth concert, though it begun only so fur back as May, 1915.

1915.
Piano and musical instrument men are jubilant over the fact that the Senate-Finance Committee decided to exempt all musical instruments from the proposed taxes under the war revenue hill.

A NOTED Sicilian tragedicanc, Mme. Mimi Aguglia, is studying with vocal tractiers in New York, with a view to going into graud

A commission has been appointed, headed by W. Kirkpartick Brice, to unify and stand-ardize music for the army and navy. This includes not only band music, but community singing in connection with training-camp activities.

THE SAN CARLO OPERA COMPANY has be meeting with well-deserved success in a two weeks' stand in New York City.

For the first time, a British work is to be produced at the Parla Opera House namely Mr. Raymond Roze's Joan of Arc. The proceeds are to go to the Franco-German Red Cross funds.

ALL is not well financially with the Boston National Grand Opera Company, which is over \$100,000 in debt and has filed a petition in bankruptcy. However excellent artisti-culty, grand opera is always considerable of a gamble as a business enterprise.

a gambie as a business enterprise.

Ovro HAGNI, known to many as the composer of very attractive plane pieces of the lighter sort, died recently in Brooklyn, in sadly reduced circumstances.

Polanies W. Heil, a veteran music publication of the properties of the pr

THE BOSTON SYMPHONY ORCHESTRA and also the Philadelphia Symphony Orchestra are to make "records" for the Victor Com-

are to make "records" for the Victor Conpage to make "records" for the Victor Conpage 18 and 18

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For Mixed Voices Unless Otherwise Specified ...J. E. Roberts .12 10964 As With Gladness Men of Old (Women's Voices) R. S. Morrison I2 6012 Break Forth Into Joy . . A. Berridge .16 10581 Break Forth Into Joy Cuthbert Harris .12 6278 Bright and Joyful is the Morn., T. D. Williams .15 10512 Calm on the Listening Ear L. Bridge .12 10141 Christ the Lord is Born To-day (Violin ad lib.) Gottschalk-Dressler .15 10746 Christians, Awake, Salute the Happy Morn R. M. Stults .15 10974 Christians Awake (New) Wm, T. Meyer .15 5981 Come and Worship (Sop. or Ten. Solo, Violin Ob.) W. Dressler .18 10871 Come Hither, Ye Faithful. Stults .12 IO462 Coming of the King, The R. M. Stults .15 5985 First Christmas Morn, The E. Newton .12 5980 For Unto You is Born This Day Trowbridge .15 6079 Glory to God..... ...A. Rotoli .20 10305 Glory to God in the Highest ... W. H. Eastham .05 10453 Hail to the Lord's Anointed R. M. Stults .15 10627 Hark! What Mean Those Holy Voices W. H. Neidlinger .15 10470 Holy Night, TheE. A. Mueller .10 10600 Jesus Christ To-day is Born. Eduardo Marzo .15 10909 Joy to the World (New) R. M. Stults 12 10228 Joy to the World! The Lord is Come W. Berwald .15 10355 Light of Life that Shineth F. H. Brackett .15 10137 Message of Christmas..... ...A. W. Lansing .15 10197 Message of the Bells, The C. B. Blount .15 10374 Nazareth (Four-Part Chorus for Women's Voices) Gounod-Warhurst .10 10747 New Born King, The . . .R. S. Morrison .15 10748 Of the Father's Love Begotten .. Norwood Dale .15 10468 O Holy Night (Four-Part Chorus for Women's . Adam-Warhurst .05 10965 O Little Town of Bethlehem (New) . R. M. Stults .12 10952 O Thou That Tellest (New) E. H. Pierce .15 . F. H. Brackett .15 10449 Shout the Glad Tidings ... 10463 Shout the Glad Tidings R. S. Morrison .I5 10099 Shout the Glad TidingsG. N. Rockwell .15 10720 Silent Night (Tenor Solo and Men's Quartet or ... B. Tours .05 10304 Sing, O Heavens..... .Handel-Eastham .05 10146 Sing, O Heavens J. B. Grant .15 6208 Sing, O Heavens T. E. Solly .15 6014 Star of Peace, The. 10182 There Were in the Same Country . J. Bohannan .15 10604 There Were ShepherdsJ. C. Marks .15 10699 There Were Shepherds ... E. Beck Slinn .12 10207 We Have Seen His StarE. A. Clare .10

.L. G. Chaffin .20

10218 What Sounds are Those ...

10507 While Shenherda Watched 10577 While Shenherds Watched

10656 While Shepherds Watched

10356 While Shepherds Watched. 10872 Wondrous Story, The

10524 When Christ Was Born.

SONGS

The asterisk (*) indicates that the song is published also for other voices. In ordering please specify the voice 8050*Angel's Refrain, The (Violin Obbligato) 8090 'Angel's Ketrain, The (Violin Obbligato)
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E. N. Anderson med. .30
12529 'Beckoning Star, The ... Neidlinger high .60
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9708 Glory to God ... Wolcot 8046*Hail Glorious Morn (Violin Obbligato) . H. T. Burleigh .20
. A. J. Holden .12
. F. L. Percippe. .12
R. S. Movrey. R. S. Morrison .15 8048*In Old Judea (Violin Obbligato)
A. Geibel high 60 chorus choru

SONGS (Continued) 5246 It Came Upon the Midnight Clear

| Lansing high | Section | Lansing high | Lansing high | Section | Lansing high | Lansing h 14312 Walions, Adore (New). Jordan high 59
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7470 Our Saviour and King . F. H. Brackett high 59
14797 Ring, le Merry Chimes (New) . Glaffeld med, 25
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6020 Saviour Christ, The . P. Dooglas Bird 60 9729 Saviour Christ, The......P. Dou 14067 Shepherds in the Fields Abiding (New) Salter high .50
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NOVEMBER 1917



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Magnification in Study



Sarcasm and Teaching



What is probably the fundamental principle of all study is the one which pedagogs have discussed the least. It might be called "magnification"-making things larger. It is the bed rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and indirectly a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and miltarism.

In order to perceive clearly and unmistakably one must first of all make things larger. The world was possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored ancw. Galileo, the son of a musician, improved the telescope in the sixteenth century, and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth. Now lenses make it possible for one to see objects one-millionth of an inch in size.

In music-study the same principle of magnification is of great importance and use. It takes on two aspects-magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be pitied.

Magnification through prolonged length is of equal importance. Take the following from Bach's Fuga XVIII from the Well Tempered Clavichord, which to some pupils is a maze of complications in its orginal form.



Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.



After all "slow practice" is the magic word which banishes both complications and bad habits.

THE last quarter of a century has seen a great difference in the attitude of the average music teacher to the pupil. The agc when privation and punishment were considered a part of the student's meed were hardly past when the teacher seemed to think that an attitude of indifferent scorn, bayonetted with sarcasm, was the proper thing. The pupil entered the studio and caught an expression on the teacher's face of "Why do you come to disturb me with your annoying presence!" Smart Alcek remarks and sneers unworthy of any gentleman were called disciplinc. Liszt, Rubinstein, von Bülow, Leschetizky and a whole train of lesser lights, all of them were guilty of it, if the reports of their pupils can be trusted. Many of the teachers were stiff, severe and taciturn to the point of being exceed-

At last, teachers seem to understand that anything that is unnecessarily disagreeable is an impediment rather than an aid to progress. Firmness and severity are not synonymous. They have to do with two very different things. Interested plesantries upon the student's work never offend when they are said in the right tone of voice, whereas some bitter remark, barbed with a spitcful, ill-tempered expression makes the pupil mad and antagonistic, to no purpose what-

ingly disagreeable over very slight faults. Liszt and Rubinstein,

however, reserved their sarcasm for artistic impotence coupled with



pretentiousness.

Don't Apologize



A Summer sale was going on in a department store in a big city. One of the clerks behind the counter apologized to a customer, "You see I am only here for five weeks. I am the principal of a school in the country all Winter long, but in the Summer I take this position just to see business methods and get acquainted with humanity, you know." As a matter of fact he took the position he was ashamed of to help earn his living. It was honorable, interesting work, work which paid him a weekly salary just a little more than that he received in his rural school. He was too poor a teacher to command a place that would support him all year and too poor a salesman to be retained in a regular position in the store.

There are a number of music teachers who seem to be ashamed of their work. They look upon the work of the clergyman, the doctor, the banker, the lawyer, the military man or the rich merchant as something noble and enviable. In this glorious age of democracy the art worker, the educator stands at the very front with the leading workers in all professions and industries. If you are so poor a music teacher that you cannot take pride in your work get some other occupation and get it quick.

Musicians in this great war are helping to earn thousands and thousands of dollars for the cause. Very few philanthropists and business men are contributing in proportion to their wealth as is Mr. John Philip Sousa, who has given up an immense daily income to his country, Mr. Percy Grainger, Mr. Felix Schelling, Mr. Albert Spalding, and numerous others, including Mue. Schumann-Heink, who has not only given her money but her sons as well. Isn't this something to be proud of?

By Constantin von Sternberg

MANY medical students, when they begin their course in pathology, discover in themselves the symptoms of nearly every disease that comes to their knowledge. Law students, when they discover the imperfections of man-made laws, often despair of the possibility of justice in this world. Such periods of hopelessness occur to students of any branch of science and art and music students are by no means immune from them; especially not those who take their studies seriously and are gifted with talent above the average. In fact, every one that has pondered of the mystery of life in any form cannot help going through certain states of mind, the order of which may be determined by circumstances and associations. Whatever the sequence of these stages of development may be, the state of pessimism is almost certain to be one stage in the course through which the mind must pass in the struggle for mental freedom and with many people this stage is a seriously perilous one, from which there are but two avenues of escapc. In such periods the mind, if not altogether inert, speculates itself into the fallacy that there is more rain than sunshine in the world, although they are but cause and effect of each other and therefore must be evenly balanced; that there is more shadow than light, although they are similarly related; that there is more pain than pleasure, although physiology teaches us that they are nervous perceptions which are so nicely balanced that pain cannot depress us one degree more than joy can

Now, it is quite true that maturity brings with it the pain of parting with the illusions of youth-sweet, beautiful illusions. But it gives us in exchange a deeper insight and for every lost illusion it brings us a better understanding of the wonders and miracles of which the universe, and hence also our own little life, is made up.

With many, however, this growing understanding, through misdirection or misapplication, becomes a force driving them only deeper and deeper into pessimism; and once well settled in it—especially when the mind is stocked with scientific facts, but lacks the equipment for drawing true conclusions from them-there is great danger of either getting lost in its labyrinthic pseudologic or, worse yet, of choosing the wrong road out

Aesthetic and Anaesthetic

There are, as said before, two principal avenues of escape from pessimism; the one is aesthetic, the other anaesthetic; the one a flowery path leading to a higher life; the other an ugly, rocky road beset with physical and mental ailments leading to beastliness. This latter escape is hy one of the many means of self-stupefaction through alcohol, drugs or fanaticism of the religious, political or financial type: a triangle whose flanges are equal in dangerousness. The other avenue of escape from pessimism is the aesthetic-"the ideal."

That no one ever quite reached his ideal is not true; it is one of the most absurd fallacies which should not deter us from forming an ideal and from striving for its attaining, because an enquiry into the reason why no one should ever have reached his ideal will bring us the surprising reply that every honest and sincere worker has reached his ideal; only that at that very moment his ideal, itself, had advanced. What Leonardo, Raphael, Beethoven, Wagner conceived as their ideal at the age of twenty-five or thirty; that consummate mastery of their art for which at that age they hoped as for a not very probable achievement-they have attained to it at forty and outreached it at fifty; but proportionate to their greater mastery over the material and to the widening of their mental scope, experience had sharpened their understanding of life and of the sacred mission of art. Hence have their self-imposed tasks grown proportionately, both in dimension and in sublimity. Their ideal had expanded and moved onward, upward and the very fact that they were never fully satisfied with their work because their former ideal was no longer what it had been before, this very fact proved that their former ideal was not only reached but outreached; they had advanced in their demands upon themselves!

Elusive Ideals

If pessimistic thinkers liken the "Ideal" unto a Fata morgana, they entirely overlook the obvious fact that their seeing the dark side of everything comes from comparing life as it is with what-to their notion-it

should be; but their notion of what it should be-is it not their "Ideal?"

Pessimists and optimists are almost equally useless The pessimist sits by the wayside and wails and rails to no purpose; the optimist smiles with self-satisfaction but is, for this very reason useless and inactive. But the idealist pulls off his coat, turns up his sleeves and-does something!

Pessimists and optimists are, at best, critics; not necessarily unpleasant or unprofitable to listen to when we are acquainted with the subject of their criticisms. namely: the world's progress, aspect and tendency; but who forms and shapes them but-the idealist! The dreamer and realizer of dreams!

Had not somebody felt an unconquerable desire for instant communication with a person at a distance, the telephone would have never been invented. So it was with all great achievements in science and in art. The great desire! The strong, unconquerable desire: the "Ideal"; it was and always will be the driving force, provided the desire was a worthy one.

The Cure for Pessimism

Should a young student feel afflicted with an attack of pessimism or hopelessness, let him but form some strong desire, some strong yearning to express what he feels, to dream day-dreams of this expression, and then go to work with a will to put these dreams into reality! Pessimism will be gone so quickly and so far away that he will never hear of it again.

If a piece does not run as smoothly as it ought to do, try to hear inwardly how it would sound when count in the regular practice period. played with absolute perfection. Thus you form an ideal of it and then get to work with concentrated will power to realize this ideal. If a composition is not quite what you wish it to be, remember that what you wish it to be is an ideal already created in your mind; therefore, do not rush into print but keep at it, filing, improving, refining until it is what you wish it to be. Then you have realized your ideal and if the next composition does not satisfy you, praise your stars; for it proves that your ideal has risen and that another turning up of your sleeves for good, hard work is in order. Never be without an ideal. It must be your loadstar to lead you toward any goal you may

Simplifying Counting

By C. Leo Taylor, Ir.

A GREAT many teachers, I am sure, have the same trouble that I have had with my pupils, in the important matter of keeping correct time. So very many pupils are unable to get the correct idea and conception of relative note values. I found out after a great deal of experience that the usual way of counting was totally insufficient for the vast number. For in stance, the usual way:

But by making the pupil realize the relative value of fractions and making them put that knowledge into use in the following way, I have had a great deal of suc-The following will surely make it clear to the pupil of average intelligence.



I am quite sure this will help many teachers and will be the means of helping a great many pupils to keep absolutely correct time.

Very often the half and dotted notes are misunderstood and the pupil either holds them too long or not long enough.

Musical Hints for Mothers

By Charles W. Landon

OTHER things being equal, experience has proved that it is better for a child to take lessons at a conservatory or studio than for the teacher to come to the house. It tends toward earnestness and better practice, as well as closer attention to the lesson.

If through some cause the regular amount of practice has been impossible, still the lesson should be taken, that there may be an improved ideal of study for the next week, and that mistakes may not be practiced into a confirmed habit. The master's time, too, has been contracted for, and the pupil should fulfill his part of

When lessons are omitted for trifling reasons, the child soon loses interest in music.

Never criticize the teacher in the child's presence, for advancement is in proportion to the pupil's faith in his teacher

Never find fault with the pieces or exercises which your child is practicing. If he feels that his music is distasteful to the family, it will be doubly hard for him to apply himself to practice.

Do not allow your child to play his last new piece for entertainment of friends (which he will generally be inclined to do), but have him, instead, play something already well-mastered and familiar.

If a child takes pleasure in picking out tunes by ear, do not forbid it, but be sure to insist that it shall not

Why Not Encourage Every One to Play

By George Hahn

IF every person in America could play some instrument or sing, how our national character would he softened, our ideals strengthened and life as a whole brightened. It is not enough to hear somebody else play or sing, but to do a little one's self that emphasizes the beauty and value of music. Yet our children in the schools are taught a lengthy program of things for "brain development"-subjects many of which they quickly forget in later years, whereas their brains could be trained to be alert and "developed" just as easily through the study of music, which at the same time would be an art for constant companionship throughout life. There are signs that this fact is already being recognized in many places. Not only do nearly all progressive cities have provision for instruction in singing in the public schools, but school orchestras are increasing in number and excellence. All this is as it should be, and to extend the good work into more remote or less progressive communities is both the task and privilege of the carnest music teacher.

Nervousness in Public Performance and How to Overcome It

By Leo Ochmler

STUDENTS so often complain of getting nervous when asked to play for others. Nine times out of ten, nervousness is induced by a guilty conscience! The student s inwardly conscious that he has not done quite his full duty in adequate preparation of the piece.

If he points to some great virtuoso, having from hearsay learned "that Mr. So-and-So gets nervous." he should be told that the great artist, as a rule, does not fear the public, or any individuals comprising that public: his nervousness, where any exists, is for fear of falling short of his own high standard of excellence; of disappointing his audience by a less perfect performance than they may have heard from him before, for which he had striven so long and intensely,

The true artist suffers hardships gladly for the sake of Art, because its realm is, to him, the kingdom of heaven come down to earth, to gladden and purify the heart of man. Never is a trifler or deceiver truly prepared to deliver the grand message of Art to the

Would you enter the charmed circle? Then pay the price in the coin of sincerity of purpose. Whatever world-famous artist you may meet, you will find that he is still ascending the steep road that leads to Parnassus: the unattainable goal of elusive perfection. The luminous word Excelsior! seems to fairly radiate from him. Filled with such an ideal, you will find there is but little room left for nervousness.

Practical Thoughts on Modern Pianoforte Study

By the Noted Pianist and Teacher

MME, HELEN HOPEKIRK

THE old adage that appears in all the sacred books of the East, "as a man thinketh in his heart, so is he" might well be applied to pianists "as a man thinketh in his heart, so playeth he." The practice of piano is often as thoughtlessly performed as the practice of prayer, which in many cases consists in making requests for something desired, with the hope that without further trouble, results will be obtained. So is it with the student who goes through daily exercises, scales, &c., and then proceeds to something more interesting, with a satisfied conscience, forgetting that all technique has a principle, which must be understood and applied to everything; otherwise it is merely mechanical and practically useless. Piano playing is popularly supposed to require little

mentality, a love of music and a capacity for grinding at exercises being taken as all that is really needed. In the majority of studies or pursuits, practical ways of obtaining an end are supposed to be thought out before hand; but, in piano study, how little does the average punit use the mind! There is much talk about methods and many go through numerous exercises, supposed to constitute some method or other, without the slightest benefit, simply because the principle has not been grasped. The mere exercises are supposed to work a charm in some miraculous way. A significant case in point is that of a pupil, who came to me desiring lessons. She played Beethoven, Chopin, Schumann; but it was all mere notes, and not very good notes either. Phrasing and rhythm were nowhere. On my remarking that she would require to learn a few fundamentals, she exclaimed in rather a hurt way, "But I have gone through the entire Leschetzky method!" The expression "gone through" revealed much: I then discovered that she had done so with a teacher who also had gone through the printed matter that exists on the subject and who had religiously given pupils all the exercises contained therein without in the least comprehending the principle behind. As these are only valuable when done in a particular way, with understanding, of course, little had been gained except perhaps an added dexterity. Real study of technique is the study of the Art of Expression, with every note we ought to express something, even in finger exercises. When a chord is played strongly, with free arm, energy is expressed. Play even two or three notes lightly, with fingers only, and delicacy and gentleness are expressed. Technic is the ability to express different qualities, brilliance, rapidity, energy, gentleness, smoothness, etc., at whatever tempo is required by the piece, therefore expression must always be kept in mind, while engaged in finger exercises; and this is precisely what is most rarely done. Technic always includes phrasing, rhythm, knowledge of pedaling, and is not the mere acquisition of dexterity, as too many imagine. The ear must be gradually quickened to recognize different qualities of tone and thus make it possible for them to be consciously produced and combined. Study in this way is very far from being mechanical and brings rapid results, in proportion to the understanding and application of the principle. Naturally, great concentration is essential, and this it is which is usually so lacking in the student.

Don't Practice Too Long

Many, who practice six hours daily, shrink from using the mind in connection with it, or are unable to do so; generally the latter. The evil of practicing at the instrument too long is a great hindrance to concentration. If one works with all the faculties alert, that is with concentration, three or three and a half hours a day is quite enough, as any one who subjects himself to the experience will realize. Much valuable study can be done away from the piano, which prevents the ear becoming weary, while it sharpens the inner hearing, and prevents practice degenerating into mechanical repetition, than which there is nothing

[Dutron's Nors—Mme. Helen Hopekirk was born in the mountain and the second of the seco

more irritating to listen to. The old Leschetizky maxim "think ten times and play once" is an excellent one for every student to keep in mind, of course we all know that the present school systems of education allow little time for thinking. If pupils in schools were expected to think in addition to swallowing facts which they soon forget, it would be a serious hindrance to the "creditable" passing of examinations at stated times. Quantity, not quality, appears to be the desideratum in education.



MME. HELEN HOPEKIRK,

It is rare to find punils who understand what attention is. I have sat waiting for five minutes, and more, for them to see something that was clearly indicated in the print before them. In the middle C major episode of Liszt's "Liebestaume" for instance, a pupil played repeatedly the last 8th note in the measure like 16th without any reference to the left hand. I said 'play it as it is written and look well at it before you do so." It took some time before it was noticed that it was an 8th, and had to be played with an 8th in the left hand, and the player was not stupid; only the faculty of attention had not been developed by early training. The best players are those who pay the greatest attention to the wishes of the composer, as ndicated in the music.

One's playing is a confession. It reveals either a musical or an unmusical mind, either reverence for or disregard of the composer, either natural neatness or untidiness refinement or coarseness the lazy or the thoughtful mind; in fact all that goes to make up an individuality for those who have the ears to hear. I think it was William Apthorp who once said that he had a theoretical belief in woman's suffrage; but the playing of many women made him wonder whether they had the needful equipment for it. I agree with that sentiment most fully, but would hesitate to limit it to the female sex alone. The greatest display of temperament-a much abused word-does not atone for lack of attention to the composer's wishes and careless performance. There is a fire that warms and goes to the heart, like the glowing embers that have little flame, but which send out a comforting warmth. There is also a fire, the flame of which spreads hideous confusion and destroys beauty, and many do not seem to be aware that there is an enormous difference between them. What does fire matter if the lines of a composition are blurred, the phrasing coarse, the rhythm distorted, the touch hard and painful to the ear? Temperament is a great gift, and those who possess it should strive all the more to avoid abuse of if. Leschetizky once said to a young student who was revelling in his fury and impetuosity, "for Heaven's sake, if you cannot be interesting and poetic, strive at least to be clean and healthy."

Hand Position

An important, a very important aid to good, clean playing is the adjustment of the hands and fingers to all the demands of the music, and the keyboard. One position of hand is not sufficient; there must be many. In every game even, is a good position not of prime importance? In playing golf does one use the same position for drive, the bunkered ball, the approach, the quarter stroke, the putt? In lifting weights is it not easier to lift the heavier things with arm from above, and small, light things with the hand from the wrist, or simply with the fingers? Many hands look as if they were uncertain of their way on the piano, instead of heing ready over the notes to be played, in the best position for whatever the piece demands, be it scale, arpeggio or chord. Every one of these has its separate position of the hand, depending on the arrangement of the keys, black and white.

A good scale position is entirely different from a chord position or one for an arpeggio. Therefore many rapid movements must be made, the hand acting sinuously from the wrist, sometimes turned to the right, sometimes to the left, as the music dictates. In an article mainly suggestive, exhaustive details are impossible; but, as an instance, if one plays an arpeggio altogether on white keys well curved fingers are useful; if on the black, it will help towards security if they are held somewhat flatter, so that the flesh of the extreme finger tips. If an accident might easily cause a slip to the white key, or take the following from Beethoven Sonata, Op. 31, No. 2:-



For the two A's, the hand is laid to right of wrist as if for an octave as the fifth finger takes its note, the wrist makes a rapid movement to the right, bringing the hand into a scale position, ready for the descending chromatic passage. Then for the next group the chord position is taken, the wrist curving with the ascending notes, so that everything is elastic and free. In the following example from Fantasie F minor



of wrist with thumb on F sharp; but, as soon as that is played, the hand should slide down gently and rapidly and turn so that after B is played the fingers are in a scale position, so that the thumb may pass swiftly and easily to the next F sharp by another slide up of hand from wrist. As these arpeggios come in different keys throughout the piece, one must analyze each in this way and decide on the best lie of the hand. By the rapid transition to the scale position between B and E the fourth finger gets into a much more favorable position than if the hand were kept on the same slant from the beginning

As every piece is built up from scales, arpeggios, chords, octaves, all rapidly interchanging, it is natural that there should be constant changes of position and adjustment of hand, if freedom of performance is to be gained. This is all the exact opposite of certain old-fashioned methods, which inculcated immovable arms, held as in a vise, with sunken wrists. Naturally all such varied movements must be done very subtly and skilfully, so as not to attract attention; because, if there is anything worse than a rigid figure at the piano, it is one that protrudes the elbows and gyrates without ceasing. When there is a quiet freedom in the physical organism there is much better chance for fine performance and elastic phrasing. As a means toward a "feeling hand" different exercises can be practiced. For instance, think a chord, say G B D F. away from the keyboard, forming the hand on the best position for producing it. Then, with care not to alter the position, go to the piano and see if it fits. Try with many different chords.

Scales, arpeggios, various passages can also be thought out, so that the hand becomes responsive. If t is in good order, even in reading at first sight, the fingers should quickly and unconsciously adapt themselves to all requirements.

Merely Notes

Pupils often say that they work "just to get the notes first." What a confession that is! I next as if any one would read a poem merely going through the words, leaving all sense out. We should consider any person who did such a thing unintelligent. While the notes are being learned the habits are being formed. Of course, in the case of decided talent, much of this inborn, instinctive. A really talented pupil will read at sight with entire comprehension of the spirit of the piece, although polish, etc., will be lacking. I can always judge better of any one by the way they read at sight, even the simplest piece, than by works that have been studied. Even in the case of good talents, however, instinct is stronger when backed by knowledge. Without it, talent is at the mercy of mood, headache or ruffled nerves. The public should never be allowed to know, by the ears, that a player is illdisposed. It goes without saying that good physical condition and sympathetic surroundings will intensify the good qualities of a player; but under no conditions should bad rhythm or unclean playing show themselves When they do, it means that some weakness or other has not been met and conquered. Again to quote the Vienna master, "one must play well even when one knows that twelve enemies are in the front row."

Arm Adjustment

When treating of hand adjustment that also of the arm must never be forgotten. The abuse of the arm is one of the commonest faults in piano playing, and is responsible for much faulty rhythm and phrasing. If the wrist be sunk low, the tone inwardly felt and sent out through the arm is checked before it can reach the finger tips, and the result is tone that is struck or pushed. Necessarily the wrist must be higher than the fingers, so that the flow of feeling runs down unobstructed, and finds its outlet at the tips. In olden times, with the very light action of the instruments, this was not imperative; with the heavy action of the modern piano it is a sine qua non. A gifted player will often use the arm instinctively and well; but the time comes when he feels the need for knowing the why and wherefore, he must understand its musical application, its importance in insuring good rhythm, phrasing, freedom in style. In good playing the ear that is trained to hear will notice the effect produced by constant varying of the touch from finger work to arm work, as the music may require,

TT. Tone From Withln

A right understanding of this does away with all

communicated to the finger tips. It is often called "arm-weight touch"; but students must never forget that it is not the physical weight of the arm that tells, but the something behind. I have heard very sloppy, lifeless chords emanating from people who have studied the so-called weight touch, through having the wrong idea as to where the tone was coming from. After all, it must come from within, an impulse sent out through the arm finding expression by the contact of finger with key. With students I find it dangerous to define things too much from a physical standpoint; as they are generally literal and so glad to be told a "method" of doing anything that they are apt to forget that the tone itself is an expression of the individual. If the desire is not within, no way of producing tone will be effectual, although a had tone can be improved. By the right use of the arm one is enabled to draw out the tone from the instrument, and so avoid striking or pushing, which always produces a noisy hard effect. Do we not get the best out of people by a sympathetic drawing out? Even so with the piano, which is also ensitive to treatment and must be lovingly dealt with if it is to respond. There is always a good, simple way of doing a thing which varies with individuals, of course, as no two hands are precisely the same; but the best way will always be found to be the easiest in the long run, although perhaps the thinking of it out may take a little time. But better time given to that than to the mechanical repetition of passages till the ear is tired, with the hand held according to some particular method, probably misunderstood; for no good method would recommend fingers always close to the keys, or always lifted high, always flat or always

It seldom seems to be obvious that all positions and touches are necessary according to the music, and that the more one studies the more variety there seems to be; but here the human equation comes in, thought must be used and good taste also. Technique, however, as generally studied is a mechanical substitute for

Hurry Has No Place in Art

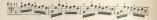
The demon of hurry must be steadily resisted. It has no place in art. It is not the playing of a quantity of pieces that counts, but how they are played. The notes may be quite correct, but utterly uninteresting, because there has been no interpretation of them. The ability to read the words of a poem is taken for granted, but if these only were read without punctuation, accents, subtle inflections, breathing pauses, in other words without interpretation, one would get little idea of its spirit. And yet nothing seems to be too hard for the pupils of today, if they can only get up the notes. That explains why so many play piano as is they were talking in an unfamiliar language. An Englishman may be forgiven his wrong accents when talking French, or a Frenchman when talking English, but one does not enjoy listening to careless pronunciation and bad accentuation in one's native tongue. And surely music ought to be a home language to

Pupils are often handicapped by the want of really musical and intelligent early training. After a certain age, varying with individuals, it is well nigh impossible to obliterate the bad effects of the lack of a sound foundation. One is never too old to learn, but the results do not come so surely after a certain age. Many have spent years in ways that can never lead to anything. I often say to pupils, "I couldn't do that, as you try to do it; I take a much easier way, such as this." Some of the old fashions seem to have difficulty as their chief merit, like the old Puritans. who chose the disagreeable always in preference to the agreeable. Old instruction books tell us to perform trills with the third and fourth fingers. Why? Presumably because these fingers do not naturally work well together and so must be forced to do so. Do we invite those of our friends, who do not enjoy each other's society, deliberately and constantly to meet? No; we expect them to behave well if they do come together; but we do not try to bring them unnecessarily into close companionship.

So is it with our third and fourth fingers. The fourth is a sensitive and not quite in sympathy with his well-behaved neighbor the third, but put him in the right position and the right company, for instance, with the second, and he responds nobly. Read Chopin on the different characteristics of each finger and the application of that to the art of fingering. He was ahead of his time in that, as he was with his wonderful possibility of stiffness. One must regard the arm as harmonic sense. A musician truly said that the Chopin

Chopin. At (a) the hand lies slightly to the right a free channel, through which the musical feeling is Mazurkas were the best treatises on harmony. Apropos to analyze it and see how it is built. If formed of scale passages, then see in what key it is and note on what keys of that scale the thumb is used and then make experiments. If it be a mixture of scale and arpeggio formations, analyze in the same way,

One must never think of single notes when deciding on fingering, but on the build of the whole passage. and how it is grouped. Where a sequence occurs, as this in the Bach Italian Concerto, I should recommend a sequence of fingering also.



At first sight this looks difficult because of the thumb coming on the black keys, but a little slide up of the hand from the wrist makes it very easy, and it has the advantage that it brings together the thumbs of right and left hands. Such fingering helps the memory also, every measure being the same. With a conventional fingering such as I find in several editions, there are at least two different fingerings to remember. As an instance of illogicality, from a reputable German Edition, take the following from the Bach Italian Concerto-first movement :-

This quite unnecessary change of fingering for each second sequence gives the fingers and memory extra trouble for no purpose. I should finger it thus

preserving the sequence and adjusting the hand for each group of four notes.

[A continuation of this most interesting and profitable article dealing with fingering and pedaling.]

Two Ways of Using the Metronome

By Abbie Llewellyn Snoddy

"KEEP time, keep time," exclaimed the teacher irritably. "No, no, that isn't right; you must practice with the metronome. Now-one, two three-

I can't; I just can't," complained Lily unhappily. "Of course you can," retorted her teacher sharply.
"Now, slowly, so," and Lily plunged desperately on. The teacher counted and thumped on her end of the piano and the metronome click-clacked, monotonously, until the lesson ended, much to the relief of a nervous teacher and a tearful little girl, who ever after vowed that she "just hated that old metronome,"

"Tired of counting aloud, Philip?" echoed teacher cheerfully. "Well, I have something here which will do your counting for you. Won't that be fine? They call it a metronome, but to-day we will play it is a drummer boy, who is beating time for you. Now, let us suppose that the notes are soldiers. See, in this line you have four quarter notes in a measure, so we will say the soldiers are marching four abreast. Ready, forward, march! One, two, three, four; one, two, three, four-take care, one of the soldiers stumbled and fell out of place that time. One, two, three four; one, two, three, four-there, that was fine; every soldier marched in perfect time as good soldiers should. Yes, indeed, you may play with the drummer boy again, at your next lesson, if you will promise to have your soldiers well trained when you come."

Philip goes off with shining face, eager for his next

Which is the better way?

Some Foundation Principles of Piano Technic, which may be Applied to Any Method

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By PERLEE V. JERVIS

To paraphrase Ecclesiastes,

NOVEMBER 1917

"Of making many methods there is no end."

These methods often differ in many essentials, andto add to the confusion-the adherents of the same method do not always agree as to the way in which it should be used. For instance, one "certificated exponent" of a well-known method insists upon a high raise of the finger, while another equally certificated exponent declares that the finger should always be kept in contact with its key and never raised above its surface. When doctors fail to agree, the layman often finds it difficult to reach a decision and becomes honelessly confused in trying to reconcile the contradictory statements regarding certain vital points in the development of technic.

Now-regardless of what method is being usedthere are a few principles upon which all really musical playing is built. These principles are-or should he-found in all methods; an enumeration of them may he helpful to the inexperienced teacher as well as to the student

Truths Valid Alike in All Methods

First in the order of importance should come Relaxation, This muscular condition has been variously termed Devitalisation, Looseness, or Repose. However named, it may be described as one of complete relaxation of the muscles of the hand, arm, shoulder, and back. This condition should precede every action of the muscles, and should be instantly returned to after every contraction of them. Furthermore, only the muscles actually at work should contract, all others should remain in a state of repose. In order to raise a finger, the extensor muscles, which lie upon the upper side of the forearm, contract. The flexors, on the under side of the arm, should take no part in this contraction, but he kept in a state of looseness and repose. The same is true of all counter muscles of the hand, arm, and body. With many players, especially those who have not been well taught, contraction of one set of muscles is accompanied by contraction of the opposing set, with the result that free finger action, flexibility, a beautiful tone, fine shading, and ease in playing, are rendered difficult, if not impossible Relaxation is of such vital importance, that the study of it should be commenced at the first lesson and never thereafter suspended.

Exercises for Relaxation

The following exercises are excellent for establishing loose conditions

- 1. Stand erect with the arms hanging loosely from the shoulders. Raise the forearms to a horizontal position, allowing the hands to hang loosely from the wrist joints. Now, with the forearms, wrists, and hands as loose and inert as possible, shake the arms up and down from the shoulder, at first gently, then vigor-
- 2. With the arms hanging loosely at the sides, shake them by a movement at the shoulder, just as one would shake a key on a keyring, thus causing it to vibrate. Keep as loose as possible, and allow the arms to flop freely and loosely.
- 3. With the arms still hanging loosely at the sides, twist and turn the body at the hips as on a pivot, allowing the arms to swing limply and freely. These three exercises are excellent for developing muscular co-ordination, and should be returned to at intervals during the practice hour.
- 4. While seated, raise the arms from the shoulder joints and extend them in front of the body. Hold them in this position for a few minutes till slightly fatigued, then instantly relax all the muscles and allow the arms to drop limply into the lap. Next raise the forearms at the elbow joints, hold them poised for a short time, then suddenly relax and allow them to drop as before. Finally, raise the hands back on the wrist

joints, relax and let the hands drop and hang loosely at the wrist joints.

Now go to the piano and hold the arms six inches or more above the keys with the hands hanging loosely at the wrist. Lower the arms till the fingertips touch the keys, then continue to lower them till the hands reach playing position without in the least depressing the keys. Without moving the keys, continue to lower the arms slowly till the wrists are below the level of the keyboard. Raise and lower the arms thus, many times. If the keys are not allowed to move, this exercise will secure perfectly loose conditions. The instant any contraction appears, it will be apparent by the depression of the keys.

These exercises, in connection with the Mason twofinger exercises, will quickly establish perfectly loose muscular conditions. As an aid to the acquisition of relaxed conditions, Rotary Arm Movements are of supreme importance. While these have been fully described in THE ETUDE, a brief consideration of them is necessary at this point.

Meaning of "Rotary Arm Movements"

If the arm be dropped loosely in the lap or on a table, it will be seen that the hand slopes toward the fifth finger side. In order to assume the generally accepted playing position at the keyboard, the outside of the hand must be raised by a turning movement of the arm at the elbow joint. This movement necessitates a contraction of the muscles that rotate the forearm, and as long as the hand keeps this position the muscular contraction is present. Now, if the muscles are relaxed suddenly, the fifth finger side of the hand drops as the forearm rotates back to its normal position. The balancing of every period of contraction by one of relaxation, is all there is to the rotary arm movement. The subject has been much befogged by some writers who have decried it as a fad and a crank idea. The teacher or player who thoroughly and understandingly tries it out, will find it to contribute greatly to the condition of relaxation which is the foundation of the piano-playing of to-day. For a more detailed description of the rotary movement together with exercises for its development, the reader s referred to the writer's article on the subject in THE ETUDE for April, 1915.

Eliminate Unnecessary Motion

A second principle is Efficiency. By this is meant the elimination of all waste motion and a standardizing of those movements actually necessary in playing. A careful study of movements made in the performance of a given passage will show that many of them are not only unnecessary, but a hindrance to ease, accuracy, and looseness. Take for instance high finger action, This is not necessary to the attainment of power, it is difficult-if not impossible-in passages requiring a high rate of speed; it is apt to produce a hard tone; makes the player muscle-bound, if long continued. These statements may be disputed, but a consensus of opinion of the best players and teachers will, I think, agree with them. In playing at a high rate of speed, the fingers must be kept close to the keys. Slow practice with a high finger stroke establishes a finger habit which must be broken when the passage is played rapidly. In other words, one practices to establish a habit and then practices to break it! Would it not be a measure of efficiency to keep the fingers close to the keys in the slow practice and thus establish the playing movements required when the speed was raised?

Eliminating Lost Motion

Then there is the subject of lost motion which is rarely considered by the average player, yet the elimination of it makes surprisingly for efficiency. To get a good example of this lost motion, take the chromatic scale in octaves, using the fifth finger on the black

keys. The player who has not carefully studied his movements will strike the white key C, midway between its end and the end of the black key; then in order to play C sharp, the arm will be pushed forward till the hand is over the black key. In playing D, the arm is pulled back, again thrust forward for D sharp, and this forward and backward movement kept up throughout the passage.

To eliminate this lost motion, when playing the white keys, keen the thumb and fifth finger close to the edge of the black keys. Thus it will be possible to play the passage with an action of the hand at the wrist joint unaccompanied by the objectionable push and pull of the arm. Many finger passages and runs composed of white and-black keys, will be played with much greater ease when this lost motion is eliminated. In the study of efficiency the lateral movement of the arm also requires the most careful consideration, for upon it largely depends smoothness in scale, arpeggio, and octave playing

Another point to be considered in the study of efficiency is that as one finger plays, the next finger to play should be placed directly over and in contact with its key. The action of playing one key and finding the next, should be simultaneous. The execution of skips, jumps, and chord successions will be greatly facilitated by this placing the finger in contact with the keys before the attack. The value of this practice is threefold: it contributes to accuracy and clarity: it obliges the player to think the next note as the present one is played; it conduces to efficiency through the elimination of waste motion.

Alternations of Repose

Still another point to be made in the study of efficiency is, that every muscular action should be followed by absolute repose. Muscular action means the burning up or disintegration of the muscle used. If there be no period of rest, there is no chance for reconstruction, waste overbalances repair and fatigue sets in. The instant the muscles lose their elasticity, practice would better cease, as, even if there be no danger of injury, the player is at least working under a handicap. A second or two of rest after every action of the muscle, postpones the fatigue point and enables one to practice for hours.

Weight

A third principle that is the foundation of the piano technic of to-day is that of weight playing-the production of tone by the release of the weight of the arm. A few simple exercises may make this subject clear. Allowing the hands to hang loosely at the wrist joints. lower the arms till the fingertips rest lightly upon the keys. Now lower the arms still further till the hands reach playing position without in the least depressing the keys. This represents one extreme of weight playing in which the arm is so perfectly balanced that there is not the slightest weight upon the fingertips. Now quickly and completely relax all the muscles of the arm, when its weight will depress the keys. This is the other extreme of weight playing, in which the fingertips support the weight of the entire arm, which hangs heavily and loosely from the shoulder.

Between these two extremes lie various applications weight; the fore and upper arm may be perfectly balanced, allowing only the weight of the hand to produce the tone; or the upper arm may be balanced while the weight of the hand and forearm are carried on the fingertips; or the weight of the entire arm may be only partially released.

While much is heing said at the present time about weight playing, Doctor Mason in his exercise for the triceps, covered the ground many years ago. A study of this exercise together with a reference to the writer's article on "Arm Control," in The ETUDE for January, 1916, will make the subject clear

When its Purpose Is Attained, a Muscular Effort Should Cease

A fourth principle-for want of a better name-may be called Cessation of Energy. By this is meant that the moment a tone is heard, all muscular action used to set the key in motion, should instantly cease. A careful study of the mechanical action of the piano will show that the tone is heard before the key has reached the lowest point in its journey down. In other words, after the tone is audible, the key continues its descent till it rests upon a pad of felt underneath, called the key-bed. This being understood, it will be evident that pressure or muscular action of any kind that is continued after it has produced the tone, has no effect upon the latter and is therefore a useless waste of energy.

The player who carefully analyzes his muscular action will be surprised to find how much of it goes to waste. This continued weight, pressure, or gripping of the key after it reaches its bed, is a serious and often unsuspected technical handicap. It interferes with loose conditions, unduly fatigues the muscles, renders rapid playing more difficult, and prevents a quick repetition of one and the same key. In order to realize this, try the following passages from Liszt's "IValdesrauschen".



A large part of the difficulty in playing this and similar passages requiring a rapid repetition of one and the same key, arises from failure to cease muscular action at the right instant. This failure produces a condition of key-bedding which prevents the key from rising before the next finger engages it. This key-bedding is present not only where a repetition of the same key involved, but in passages of any kind whatsoever. A large part of the difficulty in playing rapid octaves or runs at a high rate of speed, is due to key-bedding, Other things being equal, the elimination of key-bedding will result in a surprising increase in speed, clearness,

An Exercise of Dr. William Mason

One of the best exercises for studying cessation of energy, is the exercise for the triceps muscle in Mason's "Touch and Technic, Book 1. It is described there as follower

"The triceps muscle is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced as follows: Place the left hand on the upper right arm. Then with the fingers of the right hand resting lightly on a table, give a push, the impulse coming from the upper arm, followed by a complete relaxation of all muscles. The contraction of the triceps muscle will be distinctly felt by the left hand,

"Still retaining the left hand on the arm, produce a tone on the keyboard by means of a pushing touch of this kind, making the contraction brief, and leaving all the muscles relaxed. The contraction of the triceps will be felt as before."

Now go to the piano and play these chords:



Rest the fingertips lightly upon the keys, which should not be depressed. Then, with a slight impulse from the triceps, produce a tone which at first should be mezzoforte. The instant the tone is heard, relax all the muscles and balance the arm so that there is no weight on the fingertips. If this be properly done, a crisp staccato tone will result, and the keys will rise, with the fingertips still in contact with and resting lightly

When chords can be played in this way, produce the tone by an action of the triceps as before, but instead of allowing the keys to rise as the muscles relax, hold them down with just enough arm weight to keep them from moving. . The arm should be so perfectly balanced that there is not a particle more weight than is necessary to keep the keys down. While holding the keys immovable, raise and lower the wrist and forearm without increasing or diminishing the weight upon the fingertips, thus testing the condition of lightness,

flexibility, and perfect control. This condition should be preserved at all times in the playing; in passages requiring great power, the player should be particu-larly careful to let his energy cease the instant muscular action has set the keys in motion.

An excellent exercise for the prevention of keybedding is this; or any arpeggio, played in a similar



In ascending, the left hand plays legato, while the right-to get quickly out of the way-must play stac cato. In descending, the right plays legato, the left

A still severer test of key-bedding is this passage played as rapidly as possible, with perfect clearness:



Many such passages may be found in the compositions of Liszt, MacDowell, Moszkowski, and other writers; they are very brilliant and effective, and, if there is no key-bedding, easy to play.

Thinking in Groups

Lastly, a psychological principle that should be thoroughly understood and applied, is that of Tone Grouping. When reading a book we do not spell the words letter by letter, a word is the unit of thought, the mind taking no cognizance of the letters that compose it. It will be evident that in spelling words, we can read no faster than we can pronounce each letter. Pronounce the word as a unit and there is a great gain in speed with no more effort than was required for spelling it. To prove this, set a metronome at 60 and spell the word "piano," a letter to each heat. This will require five seconds of time, but the entire word can be pronounced in one beat-or one second-an increase in speed of 500 per cent, without additional

Now rapid passage playing is possible only by thinking groups of tones as units. As long as one thinks single tones, a handicap is put upon speed, similar to that encountered in spelling a word. Hence in practicing for speed, a passage should be divided into short groups and each group played "in a lump"-so to speak-as one pronounces a word. These short groups should be combined into larger and larger unities, till the entire passage can be played through without consciousness of the individual tones that compose Take this passage from Reinhold's Impromptu in C sharp minor, for example, and practice as follows:



Play the first bracketed group of five notes a few times slowly and carefully, then double the speed and repeat a number of times; at both of these rates of speed there is time for deliberate thought. Next dash through the group at as high a speed as possible, making no effort to think the notes played, just as one pronounces a word of five letters. Practice the second group in the same way, then join the two groups, thus enlarging the unit to ten tones. Practice the third group separately, then combine it with the previous groups and so continue till the entire passage can be played through as a unit and without conscious thought.

When systematically worked out, the application of this principle to the daily practice will be followed by remarkable results. Failure to attain speed is often due to ignorance of this psychological principle, the muscles being frequently addressed when it is the mind

One of the great pianists of the day has said that the whole science of technic is covered by two principles-looseness and arm control. While this may be an extreme statement, yet the player who has made a careful study of these and the foregoing principles, will find himself in the most favorable condition for overcoming technical difficulties with comparative ease, and with a minimum expenditure of time and energy,

Economy of Time at Lessons

THE writer has often observed with wonder, a certain peculiarly wasteful habit common among music students who are waiting to take a lesson. Instead of taking off their coat and gloves and getting their music out of its case while the previous pupil is finishing or is taking leave, they will almost invariably wait until the ·teacher is fully at liberty and ready to begin the lesson, and then and not until then start their preliminary preparations.

One would think that the high price that must usually be paid for a competent teacher's time would make the pupil anxious to utilize every minute of the hour or half hour which has been engaged, but this is apparently not the case.

With violin pupils, the situation is very much aggravated. They will come to the lesson with a broken string, or with one just about to break, and waste at least ten minutes in making the necessary replacement. which should have been attended to before leaving home.

It is a player's first duty to have his instrument and all its accessories at all times in order. A word to the

Keeping the Brain Strong and Fit

THE great astronomer, Dr. Peters, (who discovered many of the asteroids), was found one day by a friend. deep in some elaborate mathematical computations. No wishing to interrupt him, his visitor was about to with draw quietly, when Dr. Peters pushed his papers aside and explained that he was not doing any real work but merely solving a few arbitrary problems for the sake of keeping his brain in trim for the difficult mathematical tasks which confront an astronomer in the course of his labors.

(It may interest those mathematically inclined, to know what Dr. Peters' favorite form of mental technic consisted in :--he would set himself a problem in Spherical Trigonometry, jot down the data on a scrap of paper, and solve the whole problem mentally, referring only a Table of Logarithms!)

The head-master of one of the most noted boys' schools in England once excused himself from accepting a social engagement on the ground that he must prepare himself for his Latin class. Surprise being expressed that he should consider it necessary, seeing that he had been familiar for many years with the routine of elementary Latin classes, he answered-"Yes, I always read some Latin before I go before my class: I want my boys to drink from a living spring, not from a stagnant pool, and believe me, Sir, they can

We believe that an earnest music teacher will be able to draw his own moral from these two little incidents.

How to Judge a New Piece

THE active student of music will find the following questions suggested by C. B. Chilton of real interest in judging a new piece:

1. Who is the composer of this piece. 2. Is it like any other composition that I have ever

heard? In what way does it resemble other composi-3. Does it express a great or a commonplace mood?

4. What period in the history of musical development does it suggest. 5. What is the form of the composition?

6. Is it well constructed or is it a hodge podge of unrelated elements?

7. Is it overladen with unconstructive ornamenta-

High Lights from a Musical Convention

Extracts from Important Addresses Made at the Last Convention of the Music Teachers' National Association

The following paragraphs are taken from "Studies in Musical Education, History and Aesthetics," published by the Music Teachers' National Association and including all the addresses made upon the occasion of the Thirty-Eighth Annual Meeting. Several excellent papers were given upon topics which are not available for journalistic purposes in the following manner:

NEGLECTED PIANO MUSIC

By Arthur Foote



NOVEMBER 1917

It is a pity that more pains are not taken, from one generation to another, to preserve a great deal of music that is otherwise bound to disappear. We cannot upset the verdict of time, but it is also a fact that there are many musical compositions that never get a fair chance, through the laziness and lack of knowledge or enterprise on the part of the public as well as of musicians. Some of the blame to be attached to this neglect arises from the fact that artists, both

pianists and singers, are generally content with a too meagre reportoire that has already proved its effectiveness, and are lacking in initiative, repeating the programs of their predecessors. The teacher also, even when fairly well versed in musical literature, from inertia too frequently restricts himself in the choice of what shall be given to the pupil. A wave of fashion in another direction may also be responsible for a composition being ignored, while it is true that the manner of expression-the idion-is fluid and often changes quickly, so that the music of a composer may begin to sound old-fashioned unpleasantly soon. No one has a right to call himself broadly cultivated who does not take the trouble to at least acquaint himself with what has survived the wear and tear of the years, a good foundation of the classics being the best preparation toward a proper understanding of what is being created in our own day.

COMMUNITY MUSIC

By Arthur Farwell

President New York Community Singing Association.

Most of these diseases of our musical life are perceived and admitted. The question is, how are they to be cured-and that is the question which the people themselves are answering while the musicians stand idly by, unable to answer it. The answer lies in the movement which we are talking about, the so-called movement for community music. Whatever this music is not, there is one thing that it most distinctly is-it is a movement born out of the true, untrammelled and joyous spirit of music itself, and comes to birth wholly free and independent of the diseases which we have enumerated, and it is this that one feels when he goes out sincerely, with mind and soul, to meet and work with the new movement. It makes little difference which of its aspects he touches. They all issue from one source. It is not the desire for special knowledge and culture which animates this movement. The force which brings it to birth and pushes it irresistibly on is the desire of man, after these generations of materialism and doubt, to live again with his kind in joy and faith. Nowhere can he do this so readily as through music, which possesses the supremely magical power of creating community of feeling among isolated beings. The naivete of the musical expressions given birth to in this way has been the target of ridicule for the trained musician, and constitutes the evidence which he has advanced to show that this movement has nothing to do with the musical art of which he is so supreme a master. Let this musician reflect that of the singing of savages around an altar was born the Greek drama, that of the crude Gregorian chant was born the art of Palestrina, that of the crude Lutheran hymn was born the art of Bach, and of the

naive folk song of Germany, the art of Beethoven and Wagner. Let him not scorn in America that thing, and the only thing, which shall bring us again to a rebirth of the true spirit of music, and which alone can make possible in the future such an art as he himself truly looks to. When groups and crowds of people throughout the country come together regularly to voice themselves in song, it is beyond human power to estimate the extent of the force which has been

THE AMERICAN SINGING TEACHER

By Herbert Wilbur Greene

Our subject is the American singing teacher. Why the American singing teacher? Why differentiate him from other singing teachers? Certainly not because he is better or safer, or because we have the slightest opposition to singing teachers of other nationalities, but because we as a people must supply the rapidly ncreasing demand in that branch of musical effort. Half a century ago most of the voice teaching was done by Italians, Rivarde and Ernani being conspicuous examples of the New York group. It was at this period that the field began to include Americans. Many of the young men and women after studying at home went abroad to advance themselves and returned to fill the places of the Italians who passed on; and now Americans are by far in the majority, excepting in the field of operatic coaching, where the demand for pure operatic tradition governs the supply.

Historically we have a hazy and doubtful past. The earliest evidence I can find that the American singing teacher was thought of as a future necessity was an advertisement that appeared in the "Musical World"

AMERICA'S MUSICAL SHORTCOMINGS

By Phillip H. Goepp



It might be more profitable to ouch upon a few of our shortcomngs. While our public schools are advancing in thorough instruction of the beginnings of choral music, and the text-books are of the best, our rivate schools are deplorably behind. Indeed the so-called higher education of colleges and preparatory schools implies a barbarous ignorance of music. American men are still guilty of a certain condescension toward the best music-a

kind of swaggering pose of ignorauce. It is still good form to know nothing of the classics save a few great operas. The most patriotic optimist among us cannot pretend that we are as yet a musical nation. We have too much a way of leaving music to the women. There is still a prejudice against the professional man who is too much of a musician. We do not recruit the full proportion of our manhood in the profession or pursuit of music. American men are not yet fully aware of the dignity, the nobility, the significance, the necessity of music as an essential element of life and its outlook. Proud as I am of my Alma Mater and fond of my college-mates, I grieve to confess that my own Harvard class, in reunion assembled, is about the worst audience I can imagine for serious musical performance. It is a matter of attitude that will soon change; but it ought to have changed

GIVE FULL VALUE IN TEACHING

By I. Lawrence Erb

President of the Music Teachers' National Association.



One of the shocks which comes to every idealist is experienced when sooner or later he runs across the type of music teaching which consists simply in spending a certain number of minutes in the same room with a pupil and allowing that pupil to perorm with a greater or less amount of comment from the teacher. This is what we call "listening" to lessons instead of "giving" them. I presume it is practically impossible for a person to go through a schedule of eight or ten hours' teaching day

after day and be mentally alert at all times during the period, and yet there is no doubt that the student who comes at four o'clock in the afternoon or seven o'clock in the evening pays just as high a fee and is presumably quite as much in earnest as the one who comes at ten in the morning. If the teacher must let down, then it would seem only fair that his fees should be proportionally lower for the less favorable periods of the day. More often it is the teacher rather than the student who claims that this whole matter is entirely a business proposition. If this is true, inferiority of product ought to mean decreased income. I frankly believe that the person who charges the large fees which are being demanded more and more by the popular teachers ought in honesty to his punils to see to it that his schedule is sufficiently light that he can give each one maximum value.

WHEN TO BEGIN VOICE STUDY

By George Chadwick Stock

The average age at which young men and women begin voice culture is about twenty-two years. This s several years later than should be the case, and it is one of the reasons why so many faulty voices appear among the singers who apply for lessons. If these faulty voices had received proper attention in youth, they would have better resonance, be better placed and of finer quality. As "the child is father of the man," so the voice of the child is the parent of the mature singing voice. It is good or bad according to early environment and development. Although improvement can be made in voices suffering from the effects of improper use, it is of much slower growth. Satisfactory outcome is less certain than in cases of voices that have been well preserved and cared for during the early years of life,

THE ACCEPTED READING

By Arthur Scott Brook

President of the National Association of Organists.

The term "accepted reading" is here used in a discretionary manner. Is there such a thing as an accepted reading of any one musical composition, if so, who delivered it, and who accepted it? If the Beethoven Appassionata is rendered by Paderewski according to accepted reading, who will be bold enough to assert that the reading of the same work as given by Mark Wambourg is incorrect, his imagery being very different? These artists are named, not only for the reason that I heard them, within the same week, play the work named, but also because they are both products of the same school. Both interpretations were, to my mind, absolutely beyond criticism, and while the form of the music was necessarily the same, the expression, or imagery, was quite different. Great numbers of similar examples will at once occur to everybody. Tradition is beyond doubt valuable, but is not necesSOUND-REPRODUCING DEVICES AND THE TEACHER

By Henry Purmount Eames



Are music making devices an asset a liability to you and me as eachers?

For a number of years it was my oft announced conviction that they were a distinct and easily defined I watched, as did you, friends and acquaintances installing player pianos and phonographs in their houses and for years with grim glee I noted their children either fail a commence or to continue music essons. The fraternity of music teachers was unanimous on this

point and privately and publicly advised the friends of art to desist from buying "canned music." We held with religious zeal to our tenets and all the while the music-producers were being purchased by the tenants, high and low, far and wide, until some years ago that all-powerful statement concerning "Mohamet and the mountain" took root in my consciousness and with the convert's fervor I set about to systematically utilize the great force that was rushing by me quite unused, but I assure you not unusable, even in a studio where high ideals are maintained. It is true that for a period of years, at least, music-making machines did deter thousands from the study of applied music. It is true that with the advent of perfected machinery handicraft and craftsmanship do suffer. We can each relate known instances of the discouraging and even destructive effect of music-machines upon the ambition, efforts and efficiency of children and adults who if not already studying were at least eligible to

the teacher's and parent's list.

But what is the music-machine doing all this time?

It is continuously producing music with better success, and reproducing better music. Countless homes hear symphonies and overtures; hear Mr. Paderewski, Mr. Bauer, Mr. Hoffman, and others interpret the classics where before their very existence was unknown. Folk songs, art songs and singers came into the home to set a standard of taste, of tone, of rhythmical government, of technique and emotional reactions hitherto undreamed of. While, most of us worked at damming the stream (and its makers) the current swept on and over the banks while we dammed in vain. But, "mirable dictu," the studios were not emptied, simply because the love for thinking, doing and feeling for one's own self will never die in an art where the medium is so spiritual as in music and through which the mystery of human personality and personal vision can be so beautifully and adequately expressed. I have combined forces, carefully and systematically, encouraging my scholars and my circle of acquaintances to choose and listen aright, as I understand the right. Pupils are sent to listen to repeated renditions of solos, chamber-music, and orchestral works. They are prepared as best I can to get the many and helpful, as well as the beautiful points from these art records and rolls. In the homes of my pupils where player pianos or phonographs are owned, I have made it a point to be their musical mentor, to select records, to teach them works along parallel lines, to teach these pupils and acquaintances respect for a mechanical rendition, for we all believe that good music under any circumstance of production requires not only to be heard, but to be listened to. My whole attitude has changed toward mechanically produced music anad during the last six years it has been an asset to my studio, to my study and

THE VALUE OF EXAMINATIONS

Ry Frank Wright President of the New York State Music Teachers' Association.

If the organists have been able to accomplish so much in furtherance of their aims, through the American Guild of Organists, there is no reason why the other branches of the musical profession cannot work along similar lines. Based on the requirements of actual work, and on broad lines of musicianship, similar examinations could be formulated for pianists, violinists and vocalists. That this has not been done seems to prove that the organists are the only musicians who have recognized the value of examinations as a means of reaching a higher artistic level. All sordid consideration has been eliminoted. The well-equipped musician is usually very busy, and need not cry his own wares, nor decry the methods of work of others. It is also true that only busy men and women, people of capacity for work, come up for examination. They need this incentive to more effort. They are never satisfied with what they have done, but are ambitious to reach a still higher plane. The idle or incompetent do not come up for examination, knowing full well that they are foredoomed to failure

THE TEACHER'S PART

By Dr. Percy Goetschius

Hans von Bulow used to say: "There are no good teachers; there are only good pupils." That is an aphorism of cunning sound, and, like all such generalities, has no doubt some threads of truth in The whole truth is, probably, that a poor pupil will do better with a conscientious, patient, and efficient teacher, than with an ignorant and crusty one. And while a good pupil may be handicapped by a poor teacher, he will doubtless be greatly benefited by a good one. As to some pupils being good, and others bad, there can be no doubt; and I believe there is just as little doubt about the existence of both good and bad teachers We know perfectly well the qualities that dis-tinguish a good teacher. We possess them ourselves.

My dear old teacher, Dr. Imanuel Faisst, was not so brilliant as Hans von Bülow in the invention of sparkling aphorisms. But one of his sturdy, sober utter-ances was this: "I have always found that the theory pupil knows precious little, or nothing, until you have

THE NEED FOR MUSIC LIBRARIES

By Charles N. Boyd

Secretory of the Music Teochers' National Association.

Every public library should have a music shelf, or alcove, or room, or department, as local conditions warrant and the importance of the library demands. Furthermore, no public library nowadays can fulfill its obligations toward a community unless its annual budget include an appropriation for the purchase of good books on music and good music sufficient for the purpose and in keeping with the community's interest in music, While the administrative details may be left to the judgment of the librarian of the institution, the main principle must not be affected by his personal attitude toward music. Music-lovers and musicians in a community owe it to themselves and to the art which they respect and profess to bring about this condition by concerted action, if necessary. Whether a reference library is

preferable to a circulating library or vice versa, whether or not the library should offer illustrated lectures on music with or without music-reproducing instruments. these and other such problems are of a local nature and cannot be solved by generalizations.

MEASURING MUSIC BY THE YARDSTICK

By Charles H. Farnsworth



There is something to be said in reference to the danger of putting too much emphasis on standards and the systematizing of degrees of efficiency. Anyone who has studied the educational life of England will realize that the very effective system of examinations established there has the effect under the severe pressure of competition of making the passing of an examination a more important interest than the subject itself. This has a deadly influence on certain types of mind. It tends to let loose

people into society who apparently have passed all sorts of severe examinations and yet have not what the American boy would say, "Sense enough to come in out of the wet."

The intellectual yardstick cannot measure all the depths of personality:

> "Thoughts hardly to be packed Into a narrow act,

Fancies that broke through language and escaped; All, I could never be, All, men ignored in me,

This I was worth to God, whose wheel the pitcher

Browning truly shows that there are values in the individual that no test can fathom. However much we utilize the machinery of examinations there must always be left plenty of room for the free play of the

MUSIC AND AMERICAN PATRIOTISM

By O. G. Sonneck

Director of the Musical Division, Library of Congress.

How original a study could be made of the musical tributes paid to political and military notables, or to the Presidents of our country! The music seldom amounts to much artistically, but at least it mirrors the political or patriotic sympathies of each period, as for instance, when the Whig Party with Henry Clay for some reason appear to have been extremely popular with our musicians, or when the Mexican war broke out. And what is true of that war is a hundred times true of our Civil War. A musical historian studying its vast song literature could throw side-lights on the passions aroused by that mighty strife which would add deep color to general political history. But not merely the historian of American music, the historian of American caricature as well. For there are hidden in the mass of thousands and thousands of pieces and songs of that period caricatures and cartoons of not less bitter or pathetic a character than those issued through other channels. That fact is not known to musicians, but it is coming to be known to print collectors. Such a piece of music may not be worth ten cents to-day to a collector of music, but it may be worth several dollars to a collector of prints on account of its pictorial title-page.

How to Keep Your Piano in Playable Condition

By Frederick A. Williams

THE piano is probably the most used, and in many cases, the most misused of all musical instruments. At the present day, there is a piano in nearly every household; but through lack of proper care, a large percentage of these instruments are not fit to be played upon. This is surely a detriment to piano music in

of a piano, is to keep it in tune all the time; and yet piano in tune. this matter is so often neglected. A man will see to

piano which is so badly out of tune, that they hardly know whether they are playing right or wrong notes. This is an injury to the children, and an injustice to the teacher. To keep a piano in anything like a playable condition, it should be tuned at least twice a year. It is well to have this done after the furnace has been started in the fall, and again after the heat has One of the most important things about the caret been turned off in the spring. By all means keep the

What would one think of a singer or violinist who it, that every part of his automobile is kept in good condition. At the same time, his children who are asked to play upon an instrument which may be all taking music lessons are obliged to practice upon a out of tune, and is expected to produce pleasing music,

which of course, is impossible under such conditions. As atmospheric conditions often affect the tone of a piano, it is well, in the winter time, to keep the temperature of the room as even as possible.

A piano should not be placed against an outside wall, for in this position it is more apt to be affected by cold or dampness. Beware of the moth, for when this insect once gets into the felt hammers, the piano is very apt to be ruined. Mice, too, sometimes get in and do great damage. But mouse-traps and moth-balls are both cheap, fortunately,

Take care of the piano, for it is worth while.

Some Essential Points in Beautiful Playing and How to Attain Them

CONTRACTOR OF THE PROPERTY OF

By MRS. NOAH BRANDT

Mrs. Brandi's career as a teacher has been unusual in many ways. Herself a favorite pupil of Dr. William Mason, she undertook educational work early in life. For some years she devoted most of her attention to her talented daughter, Enid Brandt, who played successfully with leading orchestras in Germany and England. After her daughter's death Mrs. Brandt began an even closer study of her art and now writes with great practical interest upon the subject of pianoforte study.

NOTHING is quite so delightful to the ear as a perfect staccato touch. To attain it in all its clear, crisp beauty, practice incessantly for a pure legato, as the same depth, strength and elasticity is requisite for both touches. The staccato is so generally misunderstood that it is usually performed in a haphazard way, with a jerky upward movement, on the surface of the keys, as the general impression is prevalent that it is merely necessary to produce a short effect. Equality is as necessary in staccato as in legato playing; the finger must press to the full depth of the key, and straight lines in scales, chords and arpeggios be as rigidly observed as in the latter. For finger staccato place the finger to be used directly above the key, separating it from the others, and without preparation drop to the full depth of the key, rebounding to its orginal position. The movement is instantaneous, being so rapid as to be almost imperceptible. Even the wrist is immovable, as the hands are too close to the keys to allow of any wrist motion. After training, the fingers move with great speed and lightness, as the pressure and correct attack produce a perfect result.

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For staccato chords and octaves (especially rapid passages in quick succession) the finger staccato is often in use, but generally in conjunction with the wrist. In any case the latter is always light and unrestricted, as the slightest stiffness impedes the performance. When "sforzando" is marked, a greater pressure from the triceps will bring the sharp, crisp staccato for the desired effect.

A very efficacious method for gaining strength in the wrist is to close the hand, place it directly over the chord or octave to be struck, and without previous preparation take direct aim, rebounding to its orginal position with closed hand.

Never approach a staccato chord when moving from one to another, as it requires an extra motion which interferes with the rapidity. (Note.—One direct aim is sufficient, and when brought again to its original position, aim again, but do not approach or feel for the chord, as this produces uncertainty and nervousness.)

Preparation involves so much time that virtuosity is greatly retarded, and neither chords nor octaves are ever executed with any degree of security. Aiming direct produces absolute certainty, and precludes any possibility of striking a wrong note or interval, even with closed eyes, as the fingers become so sensitized and the attack so secure.

Mannerisms, such as head and body movements, swaying back and forth, and throwing of the hands in an upward direction without rhyme or reason, is objectionable in the extreme. The arms should be raised high only to obtain a musical effect and in dramatic compositions where great resonance of tone is essential. It is also necessary when leaps are required that extend from one end of the keyboard to the other; but every move should be artistically accomplished and carefully studied. The left arm, when moving from the base to the center of the keyboard, should make a

distinct over-curve in this way, not under in this way, nor stiff and angular. These curves are simply a natural arm movement-very graceful-and the fingers fall with lightness and delicacy on the chord or interval.

Dignity in Playing

It is necessary for a pianist to be as dignified and use as much repression as a vocalist or an actress. Elimination of motion is as important in the one as the other, and a neglect of this phase of the art should be very severely censured. What is often characterized as marvelous technic is simply noise and pounding of the keys; when as a matter of fact control of the head and body, correct use of the muscles, and a thorough

result in a performance of perfect ease. Acrobatic feats are out of place and not necessary in order to obtain virtuosity; nor do they produce artistic results; the greater the artist, the less exertion is manifested in his performance. Beware of a performance that appears tremendously difficult, as a great artist overcomes every obstacle with such consummate ease that the difficulties are underestimated by the audience. The Ab Polonaise (Chopin), Carneval (Schumann) and Erl König (Schubert-Liszt) are undoubtedly included in the list of extremely difficult compositions; yet they are no exception to the rule. I mention these compositions, as the climaxes are tremendous, and they all require great virtuosity. The fire, however, burns within, and must be given in full measure to the audience without the distraction of watching technical mannerisms, or the sufferings of a performer, often appearing publicly in compositions far beyond his ability. Certain circular movements are necessary, and these are artistic in the extreme, but it is no more necessary for a thoroughly equipped pianist to include in mannerisms than for a lieder-singer; the latter devotes years of unceasing study to elimination of motion. In dramatic works where great resonance is required, chords must be trained to fall from any height without hesitation, never once striking a false note. (Note .-Always practice aiming direct, and perfection will be easily attained. At the outset you may miss again and again; but with patience, the principle being perfect, the result will be equally so.)

In performing Kullak's Study (No. 1 Book 2), place the hand naturally on the inside of the keyboard, relaxing the fingers and wrist. If the latter has been properly strengthened by the slow, regular strokes from a great height, it will respond with tremendous speed and lightness, even though at first the endurance will not be so great. Endurance comes with practice; but at the outset play wrist exercises only about fifteen minutes at a time, for, even with its correct use, the strength and endurance must be gradually attained. The hand and wrist are very precious to a pianist, and overstraining reparably ruined by stiff, injudicious practice; but as this contingency arises only when muscles are overtaxed, firm adherence to a thoroughly modern system is all that is necessary.

When selecting an instrument for public use, take only one with a large resonant tone and light repeating action. If the pressure is heavier than the one to which you are accustomed, it is impossible to do justice to the performance, as pressure playing is vastly different from the light frivolous surface playing so much in use. If every note is pressed equally to the full depth of the key, the muscles are taxed to their full capacity, and even the slightest unaccustomed weight means an added endurance. If, however, you have had an opportunity to use the instrument and understand it thoroughly, it is a different matter, as the muscles will then respond to a heavier weight. In order to do yourself justice, the chair must be a certain height, an ordinary dining-room chair being about right for an adult from five to five and a half feet in height. Every detail is of the utmost importance when the ideals are high, and great artistry the goal in view.

When it is your good fortune to be in a great art gallery again, note that in the greatest paintings, the principal object in the composition group or scene is made to stand out by means of what the painter sometimes calls "high-light." That is, it is so painted that one glance at the picture reveals this most significant feature at a glance. Either by its size in comparison with other figures in the picture, or by the brightness of color or the simulation of sunlight. At the same

knowledge of the technical and tonal requirements will time this principal focus of attention is made to blend with the background in a manner that reveals it as a part of the whole and not as a separate thing.

Thus in piano playing the melody must stand out, but at the same time blend with the harmonic background. To do this on the piano is not easy. There the artist is the soloist and the accompanist all at one time. If it were possible for one to imagine that each part was taken by a different individual much playing would be vastly better. Alas, however, few of us have dual minds or hands trained to do two very different things at once like those of the very remarkable Japanese vaudeville performer who can write the alphabet going in one direction with one hand and in the other direction upside down with the other hand, both hands writing at the same time. Something more difficult than this, however, is the ordinary daily accomplishment of the advanced pianist and what the amazing oriental performer does is mere child's play beside the work of a Busoni or a Godowski with every finger trained to develop a different touch independent of the rest of the hand.

An Easy Way to Get Hand Independence

The hand with the melody should first of all be regarded as the master, the artist, the soloist, entitled to deference from the other hand which is the accompanist. The part in which your audience is most interested is the solo part, the melody part. They would have no interest whatever in the accompaniment unless it were for the solo. Therefore watch your solo handlet it swing freely and fluently and expressively. Feel that it is a separate being with a separate artistic individuality. The accompaniment follows the solo, watching for it, caressing it, supporting it, but always an accompaniment.

One of the best means of differentiation, especially in large auditoriums is through the intelligent use of arm-weight in the solo part. Please understand that arm-weight must not imply a heavy arm, a stilted jarring touch or lack of flexibility. On the contrary, is a condition of exquisite lightness at the wrist, elbow and upper arm. The triceps muscle bears down and controls the finger tips. When the former is sufficiently developed, no pressure is required, as the lightest touch of the finger brings forth a tone of great

When, as in the Liszt Liebestraüme (No. 3), the melody is at times divided, occurring in both the left and in the right hand; it must be firmly held and as it passes from one hand to the other must be as perfectly connected as if accomplished by one hand The pedal must, of course, be used with great discrimination in cases of this kind.

During the performance, the entire being must be concentrated on bringing out a soulful, beautiful interpretation, the accompaniment gliding smoothly and evenly, with a touch such as might be used in the accompaniment of a vocal solo. To an experienced performer, this becomes so simple a matter that he is enabled to listen to both melody and accompaniment at the same time, never once allowing one to interfere with the other.

However, it is at first advisable to practice each hand separately, as the inclination to play the same touch in both hands is very persistent. Lighten the arm playing the accompaniment, using the pressure touch for the melody, and with patient practice, it will soon yield. A common fault, especially among amateurs is to drag the accompaniment, in some instances, to such an extent, that the melody is lost sight of. Interest in the melody must be continuous, the accompaniment always remaining subservient Take the beautiful Schubert G Major Impromptu as one instance,

Telramund insists that her dream is the raving of a

disordered mind. Feeling that his honor has been

challenged he bids anyone who has proof that he is

telling an untruth to stand forth and fight him. The

nobles cower before his bravery. Telramund reminds the King that he once saved his life. Elsa is told to

None of the Knights dare come forward as her

choose one of the Knights to battle with Telramund.

defender, as he might thereby be accused as an accom-

plice of the crime with which Telramund has accused

her. Elsa prays fervently for a defender. The King's

"Who will give battle by the Grace of God For Elsa of Brabant, Let him step forth."

Lohengrin's beautiful boat drawn by a huge swan is

seen in the far distance. The Knight stands resplen-

dent in silver armor. The nobles and the ladies are overawed by the miracle. Slowly Lohengrin approaches

guiding his swan by golden chains. The King is

amazed and Telramund is palsied with fear. The

crowd sing pæans of welcome and Lohengrin steps

from his skiff and the swan vanishes as the Knight

Thanks I give thee, trusty swan.

Toward the land of dawn, return.

Music.

SWAN SONG

(This is obtainable as a piano solo arranged by Krug).

duel will be one that must be decided by God. Elsa

promises to be the bride of Lohengrin, but at the same

time he exacts the promise that she shall never ask

him whence he came or who he is. Lohengrin vanquishes

Telramund who loses all his properties and titles

Music ELSA'S BRIDAL PROCESSION.

The King proclaims that the victory in the coming

Farewell, farewell, my trusty swan.

Turn again and breast the tide.

sings a lovely song of farewell:-

thereby :--

Heralds blow their trumpets and call aloud :-

Five-Four Time a Century and a Half Ago

WE are accustomed, perhaps unconsciously, to consider quintuple rhythm in music as something exotic and ultra-modern, and to associate it, perhaps rightly, with the great musical revival in Russia

The movement in 5-4 time from Tschaikowski's Pathetic Symphony beginning

DERTHER THE PROPERTY OF FEE

is familiar to most of our readers, but doubtless few are acquainted with its prototype, the work of an English composer named William Shield (1748-1829), Musician-in-Ordinary to his Majesty. It forms a nortion of a String Trio for violin, viola and violoncello, and curiously enough is marked "Alla Sclavonia," denoting some sort of affinity with Russian or Slavonic

We append a short excerpt, transposed into piano-



The Amateur's Repertoire

By Cornelia Ries

THE study of technic is but the means to an end: Music, not scales and arneggios, is the fruit of your

In selecting a piece for your own actual use in public or in social companies, do not attempt one that is too difficult. Remember that you must be able to play it up to time, not merely boggle through the notes at a snail's pace.

To play a composition artistically, you must first be able to play it with ease. Think less of the difficulties of a piece and more of the value from an artistic standnoint.

When you are able to play a piece with ease, then, and then only, can you observe all the expression marks, bringing out all the melodies with true interpre-

In order to keep your pieces fresh, review them systematically. It is an excellent plan, if you can manage to go through your entire repertoire at least

Always to have at your fingers' ends a stock of thoroughly mastered selections, is a sure way to win popularity as a performer,

"Review Day"

By Grace Busenbark

To create and maintain interest in piano pupils I instituted a "Review Day." This comes at the last lesson in every month.

As soon as a study or piece has reached the grade of "Good" it is marked "R" in the pupil's practice book. "R" signifies review, that the piece is to be kept up until "Review Day." It must be played through often enough during the week to keep it in practice and the pupil is thus given the opportunity to improve upon it until "Review Day" when grades for the month

The more important pieces and studies are kept up for review the second month, the pupil playing them only occasionally during the week. Sometimes old pieces, which have been dropped for a time, are revived and put upon the review list.

In this way the pupil has the satisfaction of always having something to play and the constant incentive of winning better marks for both old and new pieces.

Much has been said and written about Brahms' alleged antagonism for Wagner and the entire Wagnerian movement. According to Brahms' intimate friends nothing could have been more foreign to his nature than to lead a party campaign against any colleague.

than to lead a party campaign against any collecture. Von der Leyden saye on this subject, "Wagner, with his masterful personality, but adopted the battleery life who is most for me is against me" and ever relegated neaders oftens into the second. I am firmly convinced that but Bethoven been a contemporary of Wagner, the latter's over the content of the second. I am firmly convinced that but Bethoven been a contemporary of Wagner, the latter's over the content of the content of the second of the second certainy to that we allowed limited to be detered from certainy to that we allowed limited to be detered from the second of the second certainy to the second of the second certainy to the second of the second certain to the second certain the second of the second certain the second

Brahms was a close student of the Wagnerian scores and, while he could not accept all the tenets of this new gospel, he harbored no petty prejudices or jealousies. At the time of Wagner's death Brahms was among the first to send a wreath to Bayreuth, later writing to a friend, "Would you believe it, even this was falsely interpreted to mean decision and irony! It is astonishing how far people can allow themselves to be led

The relations between Brahms and Wagner are touched upon by Elizabeth Förster-Nietzsche, the sister of the great philosopher, who has just published a delightful little volume of reminiscences and letters "Wagner and Nictzsche at the time of their friend-

She tells of a visit to Bayreuth at the time when Nietzsche was painfully shaking off the Wagnerian shackles but had not yet openly appounced his apostasy. "We had just heard Brahms' Triumphlied in the splendid Münster Cathedral, and the work had made a deep impression upon my brother. He bought the score of the work and took it with him to Bayreuth, with the intention as I learned later from his notebook of arousing Wagner's sense of justice towards Brahms. This Wagner suspected and the result was a most painful scene, in which Wagner flew into an ungovernable rage out of all proportion to the question at issue. A few months later Wagner referred to the incident which in his well-known self-ironical tone he described as follows: "Your brother placed that red book on the piano and every time I came into the room it stared me in the face like a veritable 'red rag before a bull.' I realized perfectly that Nietzsche

wished to say, 'Look at this; here is a man who can also compose—and when I could stand it no longer I let myself go one evening, and how I did rage !" When I asked my brother about it he was silent for

a moment and then said in a low voice, "Lisbeth, Wagner was not great at the moment!" Later 1 found in my brother's note-book the observation: "The tyrant will not admit any individuality other than his own. The danger is great for Wagner, when he grants nothing to a man like Brahms or in fact to the

entire Jewish race."

It is of perticular interest to learn what von der Leyden has to say about Brahm's pellifoun feellings. "If under the monamonal perticular interests of the perticular to a pirit in realizing ideal alma, uprigotiness of character, a perticular to the perticular

All of Brahms' contemporaries are unanimous in their verdict of Brahms' pianistic gifts. He was not a virtuoso as the world to-day estimates these worthy gentlemen, many of whom vie with the piano playing machine in recording the music with irrepressible automatism. His playing was weighty, sonorous, full of tenderness and poetry; it was introspective, the instrument under Brahms' fingers reflecting that which was put into it, just as the woods give back the echo of your own call. One of his friends told me that, when Brahms played "the piano blossomed like a rosegarden, in which were singing thousands of nightin-

Like all really great pianists who are at the same time poets (one has only to think of Clara Schumann and Anton Rubinstein) Brahms realized the limitations of his instrument and never required from it more than it could give. His musical gods were Bach and Beethoven, but with that child-like spirit characteristic of genius, he delighted in taking a mental somersault and was never more in his element than when playing with irresistible verve the Strauss Waltzes. In fact this was one of his specialties and he found in Johann Strauss, the waltz-king of Vienna, not only a musical affinity but also a close personal friend.

Missing Links in Music Study

By Leonora Sill Ashton

THE great iron chain stretched across the Hudson River during the Revolution, to prevent the British ships from passing through, was rendered useless by the traitor Arnold, who removed a link on the pretense of taking it to a blacksmith's to be mended.

Have you ever stopped to think that the great whole of music-playing is marred and mined by the same kind of missing links? some large and evident-some so small that we would not notice them, until we see the harm their disappearance causes?

Take the matter of reading music:

This is very difficult for many pupils, especially those who have a quick ear, and are prone to rely upon that, Why is this so difficult?

There is a missing link in the brain whereby the connection fails between the idea of the printed note and the piano key as one.

For a second consideration: think of pedaling Your teacher will doubtless mark each new piece for you to pedal correctly, in this manner: holding the damper-pedal down as long as the har-

mony will allow the use of overtones; and of course you will practice this carefully. But do not let your chain of thought stop there-that will make another break. Listen carefully to each separate part as it is pedaled, and let your own ear judge critically of the

A third link in the Music Chain is Counting.

Of course you look at the time signature of a piece, and begin right; but how many pupils depend upon their quick sense of rhythm, and let the piece carry them along as it were, while they disregard dotted notes, and rests, and pauses of perhaps a measure or two are cut down to a mere breath, and the sense of the music is lost,

Memorizing is a great gift to some pupils, and a hard-won trophy to others.

To each class the same advice must be given: Look out for the missing links!

If you memorize easily the danger will be, that while the rhythm and melody will carry you over many a hard place, upon close inspection it will be found that those hard places are very weak in the matter of notes skipped, chords slipped over carelessly, runs blurred, and the beauty of the whole lost.

If you have to work hard to commit a piece of music to memory, the danger perhaps will not be so great, for hard work is the best master in the world; but remember a chain to be useful, must either hang. or be clasped together; and in your anxiety to make every link strong and perfect, you might very easily forget the finished whole.

Try to grasp the spirit of the piece as a whole, and conceive it as an artistic unit. Let there be no Miss-

The Romance of the Swan Knight

<u>िक्रम्थर सम्बद्धाः सम्बद्</u>

Arranged for presentation in reading form at Musical Clubs from Richard Wagner's Beautiful Masterpiece

Lohengrin

INTRODUCTION.

NOVEMBER 1917

WHEN in 1849 Prussian troops were sent to subdue the political reformers at Dresden, Richard Wagner because of his adherence to his ideals was obliged to flee his native land and immediately came the news that a warrant for his arrest as a "politically dangerous individual" had been issued. Two years before, the great master had finished his music drama, "Lohengrin." However, owing to his exile from Germany he did not have the privilege of hearing his own work until May, 1861-fourteen years after it was completed; although it had been given with great success in many cities of Germany, Austria and Russia.

The life of Richard Wagner was so full of incidents that it can hardly be compressed into a large volume, let alone a paragraph. Born May 22, 1813, at Leipsic, the son of a police-court clerk, and later step-son of an artist; he was brought up among artistic and musical surroundings. His real career as a composer did not begin until he was nearly twenty years of age. His preparation with teachers of music was limited to about six months or so. His life was one of incessant strife for high artistic ideals for which he contended with courage and sacrifice of heroic character. He wrote the words and music of twelve operas, and music dramas so original in type that they virtually revolutionized musical composition. In fact, these works were so distinctive in style that Wagner was obliged to build an opera house or Festival theatre at Bayreuth. This was opened in August, 1876. Wagner died in Venice, February 13, 1883.

Lohengrin is probably the most frequently produced of all the Wagner music dramas. The legend is of great antiquity. The first historical reference to it is said to occur in the twelfth century. Indeed Godfrey of Boullion, the famous crusader, who was buried in the Church of the Holy Sepulchre in Jerusalem, was at that time believed to have been the swan knight. His great achievements readily led the public in those benighted days to attribute supernatural powers to one who had sought immortality in the Holy Land. It is quite amazing to observe how the legend traveled, in those days of few books and no journalism. It appears in France, Spain, England, Germany, Holland and even

in the literature of Iceland. When Wagner was making his drama of Tannhäuser, he was encouraged to read the poem of Parsi-

fal by Wolfram von Eschenbach, one of the historic characters appearing in the opera of Tannhäuser, Von Eschenbach's poem touches upon Lohengrin, the son of Parsifal, keeper of the Holy Grail, that sacred cup from which Christ drank at the "Last Supper," and Wagner immediately saw that it afforded ideal dramatic material.

Wagner commenced the work in 1845 and finished the orchestration in 1848. He was then thirty-fie years of age. As the publishers of his previous works had lost badly upon them, Wagner was glad to sell the publishing rights of Lohengrin for a few hundred thalers.

The music drama was first presented in Leipsic under the magic baton of Wagner's future fatherin-law, Franz Liszt, on August 28, 1850. The action takes place in the tenth century in that part of Belgium, then known as Brabant, near Antwerp on the River

Marene PRELUDE TO ACT I

(This is obtainable as a piano solo and as a duet). On a lovely meadow by the river bank, King Henry of Saxony is seated under a huge tree known as The Oak of Justice. About him are his nobles and their warrior servants. Frederick of Telramund and his wife Ortrud are present with the nobles of Brabant. Henry has come to summon his lieges to war against the Hungarians who were then attacking his land. The King is also disturbed by the mysterious disappearance of Elsa's brother, Gottfried, the little son of the late Grand Duke of Brabant. Telramund exclaims to the

When death came to our noble Duke He chose me as the guardian of his children Elsa and her brother Gottfried I quarded them with tender care Elsa and her brother wander forth one day. With false sadness she exclaimed to me That they had parted in the woods That she had searched for him in vain

Telramund then intimates that he feared that Elsa had killed her brother. This led him to give up his claim for the hand of Elsa and he wedded Ortrud-Then he demands the trial of Elsa as the murderer of her brother, at the same time claiming the right to rule over the Duchy of Brabant, as the nearest relative of the late Duke.

Elsa comes before the King's throne and he asks her if she is familiar with the serious charge that confronts her. In her grace and beauty her innocence is apparent to the nobles and she falteringly tells of a heautiful dream :-

Often during the lonely hours have prayed to heaven above. I did not dream that help was near But I saw a Knight in Shining armor Leaning on a sword A golden horn at his side He promised to be my champion When I was in distress.

III. Music ELSA'S DREAM. (This is obtainable in an arrangement by Liszt and

in simpler arrangements.) The King refuses to believe that Elsa is guilty, but (This is obtainable in a beautiful but difficult arrangement by Franz Liszt and is also to be had in pianoforte arrangements of excerpts from the opera as We are before the citadel of Antwerp. On one side toward the front is the great dwelling house of the women and on the other toward the back is the Palace of the Knights. The darkness of night covers the grim scene. Ortrud and Telramund are brooding gloomily over their fate. Telramund blames Ortrud for dragging him down to disgrace :cost me my good name."

"It is your magic spells that have

In deep rage both Telramund and Ortrud plan some means of getting revenge upon Elsa. When Elsa appears on the high balcony of the woman's palace Ortrud begs her in tears to appeal to the King in Telramund's favor. She also seeks to create suspicion in the mind of Elsa so that she will ask the fateful question as to Lohengrin's name and origin. Elsa in turn endeavors to lead Ortrud from her wicked ways.



SCENE FROM THE SECOND ACT OF LOHENGRIN.

Most modern music students possess some general

knowledge of the graces known as the appoggiatura,

the shake, and the turn; although they may be doubtful

as to the notation of these ornaments, and somewhat

few, very few we venture to think, could give any-

thing like a correct description of the particular orna

ment which forms the subject of this article. Indeed,

were the case otherwise this paper would have but

It must not, however, be inferred that ignorance con-

cerning the meaning and execution of the slide is due

to any paucity of information on the subject. On the

contrary there is quite a literature relating to the

construction and rendering of this ornament; only, un-

fortunately, it is contained in works not generally read

by the average teacher or student. And with refer-

ence to the meaning of the term alone there are also

explanations in abundance. Several of these we will

Mr. Franklin Taylor, one of the greatest authorities

on musical ornamentation, defines the Slide (German,

Schleifer; French, Coulé) as "a rapid diatonic pro-

gression of three notes, either ascending or descending,

of which the principal note is the third, and the other

two arc grace notes, and are either written in small

size or, in old music, indicated by an oblique line

drawn towards the principal note from the note pre-

Ex. Written.

Ernest Fowles, another English authority, in his

Studies in Musical Graces, defines the slide more fully

as "three sounds ascending or descending in the same

direction and by conjunct steps." These sounds, says our informant, "are played with great rapidity." A

glance at the following quotation, from the Finale of

Beethoven's Sonata Pathétique, Op. 73, will show the

accuracy of the preceding definitions and also the

With reference to the latter point-the execution of

the slide-all the previously quoted authorities are in close agreement. Says Mr. Franklin Taylor, "Like

other ornaments the notes of a slide are executed

within the time of the principal note, and never before

it." Dr. Harding states the case more simply when he

says that the time of the three notes forming the slide

is "taken out of the note following the sign." Ernest

Fowles says that the time for the execution of the slide "is taken from that of the principal note, in this

case the final sound." And the authorities here men-

tioned are not only in agreement on this point amongst

themselves but they are in more or less substantial

agreement with the great authorities of the classical and preceding ages. Thus J. N. Hummel (1778-1837),

the greatest authority on pianoforte playing in the days

of Beethoven, says in his Art of Playing the Piano-

forte, "the double appoggiatura, the slide, and other

which they stand;" and as an example of the descend-

compound graces .

ing slide he gives

. belong to the note before

manner in which the slide should be executed:

little justification for its appearance.

now quote and compare.

hazy as to the correct method of their execution. But

EN BRINGER KRINGER KRINT MER IN BERK MINNE KRINT BERK FOR EN REGER BERKE KRINE KRINE BERKER DER BERKER BERKER

VI

Music.

ELSA'S RETORT TO ORTRUD.

(This is obtainable as a pianoforte solo.) Elsa harbors Ortrud for the night. Morning breaks and the soldiers from the Palace assemble with the servants and make ready for the wedding day of Elsa and Lohengrin. In a gorgeous procession from the women's palace to the palace of the knights, Ortrud jealously disputes Elsa's right at the head of the procession. Telramund accuses Lohengrin of sorcery, citing the case of the manner in which Lohengrin came from an unknown land. The nobles and the King reaffirm their faith in Lohengrin and after some misgivings Elsa joins the procession to the altar.

The royal assemblage joins in a song of joy:-

"Hail Elsa of Brabant, Hail blest pair With our blessing go forth. Hail royal maid Hail Elsa of Brabant."

Vli. Music. PRELUDE TO ACT III.

(This is obtainable as a piano solo or duet.) The bridal chamber of the Palace is hung with gorgeous tapestries in honor of the festivities. Through the open oriel window music is heard. Gradually it becomes louder and louder and finally the doors leading from the chapel open and a magnificent procession of ladies, knights and servitors enters followed by Elsa, Lohengrin and the King. The room is softly illuminated with candles held aloft by the pages.

BRIDAL MARCH IN ACT III. (This is obtainable in many arrangements for piano

solo, piano duet, violin and chorus.) Elsa, deeply as she loves Lohengrin can not refrain from asking him whence he came. The Knight begs her to preserve the silence upon which their happiness must depend. Elsa's curiosity is too great and she beseeches her husband again to reveal his identity,



LOHENGRIN'S FAREWELL.

IX. LOHENGRIN'S REPROOF.

(This is obtainable in a beautiful arrangement by Franz Liszt.) Telramund and four friends break through the door, set upon Lohengrin with the idea of killing him. Elsa grasps Lohengrin's sword and hands it to him just in time to enable him to strike Telramund dead.

The scene changes to the meadow on the banks of the Scheldt as in the first act. Amid the assembled nobles, Lohengrin tells them that he must return to the land whence he came :-

In a distant clime in a land remote and hidden There stands a stronghold called Monsalvat, Within a shrine too holy for profane men, And therein is a vessel, most precious on earth.

Throned in light this goblet of immortality Cleanses all who see it from their earthly sin. It came to earth in the arms of angels And then commenced a reign of holiness. Once every year a dove descends from heaven To revive it with new works of grace This holy grail is guarded by faithful knighte Once the servant of this sacred glass The knight is made invincible to all. When unknown in distant lands, he still command this power

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Once it is known, however, he must return to quare the arail.

The arail sent me to protect this noble lady. My father Parsifal willed it. His knight am I-Lohengrin is my name.

Lohengrin catches Elsa half fainting in his arms. The King and the nobles implore Lohengrin to stay. Lohengrin reiterates his vow and the swan appears Elsa wakes from her stupor and sees the graceful boat approaching the shores. Lohengrin bends affect tionately over the bird and again sings part of the beautiful greeting to the swan. Then he hands his horn, his sword and his ring to Elsa, bidding her give them to her brother, the little Gottfried, should he ever return. Kissing Elsa he bids her

> Farewell! Farewell! My love, my wife. The grail commands my life Farewell. Farewell.

Amid the exclamations of sorrow he sinks on his knees in prayer. The white dove of the grail descends and flutters over Lohengrin's head. Lohengrin loosens the golden chain from the neck of the swan and it disappears, leaving in its place Gottfried, Elsa's brother. Ortrud faints at the sight of Gottfried. Lohengrin steps into his skiff as the dove siezes the chain and gracefully bears it away Elsa is heartbroken even with Gottfried in her arms. \s Lohengrin vanishes in the distance the beautiful scene closes.

LOHENGRIN FANTASIE (This is obtainable in many pianoforte arrangements by Krug [fairly easy] Dorn [about Fifth Grade] and Leybach. [Grade Seven].)

Are You Standing Still, Sliding Backward or Going Ahead? By HELENA MAGUIRE

"The only thing is to be as useful as we can." -Edward MacDowell.

Are you on the verge of that deadly dullness which characterizes the approach of failure? Does your work lack that zest and interest which made your early efforts in music such a joy to you? Has your musical work become insulse, insipid, flat, flavorless? If so there is only one remedy. Insulsity means lack of salt. What will give the salt to your work that will add flavor to all your artistic doings?-what but being useful? Edward MacDowell knew the music life, its tendencies, its temptations, its dangers, as well as its possibilities. He saw that it was the ambition to be useful, and that alone that can save the music teacher from that deadly insulsity which makes life so uninteresting.

When Mathew Arnold had reached the same wide outlook upon the teaching life as had MacDowell what worried him most was the human tendency to slide over things, to take life easily, to "make things smooth." This state of lubricity, as Arnold termed it makes way for dullness. He had seen many teachers work, and struggle for a high place in their profession only to "lie down" in that place once it was attained. The temptation to lubricity comes to every teacher who has taught long enough to "make things smooth." Those teachers who go over the same pedagogical path every day, year in and year out, are apt to make that path smooth even to slipperiness. While they grinningly congratulate themselves upon having an "easy place" they are at the same time sliding backward so their pupils equally whether these pupils are to make

Ease Only for Old Age

To take things easily is to admit that one is old. We can not slide up, but we can prevent sliding backward and start to climb again. Every successful day must be a day of effort. Only the teacher who is making a genuine daily effort can inspire the pupil to similar effort. Effort is the sand that keeps us from slipping backward

No teacher should be content with his past acquisitions. He should be prepared to make researches upon his own account. Constant research is needed by all educated men to keep their culture from being mere superficial polish. If Schoenberg had accepted all the wiseacre's claims that all possible combinations of sounds had been made, that no new harmonies were attainable he would still be writing the same pretty, conventional music with which he started-(his first compositions were as harmless as cooing doves.) But despite the fact that he was a very well-educated person when he entered the music-life, Schoenberg, instead of "lying down" in his profession, began, and kept up, that research, that continuous, laborious search after the truth in music, which has made him the most interesting musician of his day. This searching and

music their profession or their recreation.

Constantly Re-Stock Your Musical Knowledge

It is only through constant re-stocking of musical knowledge that the teacher will keep useful to the pupil; continual study, keen reading, impressions enthusiastically renewed, and that at first hand, all this is necessary. When Aristotle said that music was the most imitative of the arts he meant that music reflects the thoughts and feelings of a man more directly than words can do, which makes ours a pretty large responsibility. For our pupils will so reflect either what we do or do not know, that we cannot afford to let any available knowledge, or any plan which the workers in music put forth, pass without trying to dig something out of it for our pupils. Then suppose that, having carefully searched into these thoughts and plans of others you think your own thoughts and plans better than any. Very well. Clarify your ideas, formulate your plans, and submit them to the "acid test" publicity! That is the kind of friction we want. In doing this you will not lessen the value of the other workers, and you will improve your own work as a teacher, you will put your ideas more convincingly to your pupils for having written or declared them to the sworld in for having written or declared them to interesting musician or ms day. And Seattung and studying into the truths of music is even more the teacher's obligation than the composer's, and due to is the very best teaching of your era or any other. the world in good, plain, English. You will not be dull while you are trying to convince others that yours

An Interesting Musical Embellishment

The "Slide" and How It Should Be Played

By DR. ORLANDO A. MANSFIELD



which he asserts should be rendered thus:



And Carl Phillip Emmanuel Bach (1714-1788) in the posthumous edition of his Versuch über die wahre Art das Clavier zu spielen, published in 1799, "the most complete and authentic authority" on the execution of the old ornaments, and "the first methodical treatise on clavier playing," says "all Manieren indicated by tiny notes belong to the following main

By the old harpsichord and clavichord writers the slide was indicated in quite a variety of ways. In addition to the method shown in Example 1, use was often made of a sign something like a mordent or a direct placed, says Mr. Franklin Taylor, "upon the degree of the staff on which the slide is to commence, and having its right extremity prolonged so as to extend to the position of the principal note, e. g.,



This sign, as well as the oblique line, was adopted by Daniel Gottlob Turk in his Klavierschüle, 1789 (vide Dannreuther's Musical Ornamentation, Part 2, p. 81); and also by F. W. Marpurg (1718-1795) in his Principes du Clavecin, 1756, as well as by other writers. Another method, adopted by Gottlieb Muffat (1690-1770) in his Componimenti Musicali per il Cembalo 1727; by Couperin (1668-1733) in his Pièces de Claveein, 1713; and by many other older and contemporary authorities, was that of "writing the extreme notes of the slide on a single stem, and drawing an oblique line between them, either upwards or downwards according to the direction of the slide," e. g.,



Here, perhaps, is the best place to note that J. Y. Cramer (1771-1858), one of the most illustrious of pianoforte performers and pedagogues-the "glorious John" of musical history, speaks of the slide in his Justructions for the Pianoforte as "a grace termed by some musicians a Slur.'

Since the value of the slide is taken from the note it precedes, and the first note of the slide falls on the beat, it is evident that "the note or notes of any part other than that having the slide must fall with the first note of the slide." Or, as C. P. E. Bach expresses it, "the bass and the accompanying parts must be played together with the first note of every Manier." Hence, in the following example, from the Romanza in B flat of Dr. A. L. Peace's Sonala da Camera for Organ, No. 1



the slide should be rendered thus:



This agrees with the dictum of Adolph Marx (1799-1866) in his General Musical Instruction to the effect that "all embellishments affect only the rhythmical arrangement of the part in which they actually occur, and do not change the rhythm of the other parts."

The first note of a slide when identical with the principal note of another part is tied to this principal note in keyboard execution as already shown in Example 6. Thus, the following example, from Schubert's Moments Musicals, Op. 94, No. 3,





Sometimes, however, we may find a large note preceded by two small notes which look like a slide but are, really, Nachschläge, or after-notes, and these small notes then belong to the note they follow and not to the note they precede. To the former they should always be connected by a slur but, unfortunately, composers often omit this, thus causing considerable doubt and sometimes producing erroneous renderings on the part of performers not well versed in matters of musical theory. An interesting illustration is afforded us in Schubert's Impromptu in B Flat, Op. 142, No. 3. Here, in the tenth measure of the Tema, we have



And this, says Mr. Franklin Taylor, in his Technique and Expression in Pianoforte Playing, because "the harmony is that of G minor, and the second of the two small notes, B flat, is an essential note, instead of a passing note, while the next following large note, A, s itself an auxiliary note, or note foreign to the harmony, and, therefore, unfit to bear a diatonic orna-ment. If, however, we refer the two grace notes to the preceding instead of the subsequent note, we find their introduction fully justified and explained on the ground that the first of them, C, is an auxiliary note above B flat, and the second is the return to the essential note, which progression is regular, indeed imperative, in the treatment of auxiliary notes under all circumstances. The conclusion arrived at is that the small notes are after notes, and are played at the close of the preceding note."

This ornament of after-notes is very common in vocal music, as the following extract from Handel's Judas Maccabæus will show:



Here, however, the ornament is written out in full. Commenting on the particular case covered by the Schubert quotation above given, Dr. Harding discreetly remarks, "Usually all ornaments are played in the time of the principal note to which they belong; but whether the principal note is the note preceding or

following the ornamental note can, in some instances, only be clearly understood by a reference to and a

study of the context." This doubt probably led John Christian Lobe, in his Catechism of Music, to classify the slide as a double appoggiatura, describing it as two short notes placed sometimes before and sometimes after the principal note. An interesting example of these after-notes is to be found in the Beethoven's Sonata in F. Op. 24, for Violin and Pianoforte:



Here the position of the small notes is indicated by

a dotted line.

Then in the Gavotta of Bach's French Suite, No. 6, in F we have the following:



These are certainly the notes of a slide in the alto, but not the execution, the speed being too slow to admit of such a classification. Hence, perhaps, the reason why Bach has written the passage out in full. This is often done in vocal music, as the following exfrom Handel's aria, "Rejoice Greatly," from The Messiah will demonstrate:



C. P. E. Bach and other older authorities allude to a slide of which the first note was dotted. He also describes as a slide what we should now call an in verted turn over a note; and, concerning the latter ornament, says, "This Schleifer of three little notes will readily convey an impression of sadness, whereas the Schleifer of two notes with an intervening dot will as readily a sense of pleasant satisfaction." Fully written out this ornament is fairly common in modern



from Beethoven's Variations on an Original Air in G. Slides of three, four and more notes, ascending or descending, are to be found in both classical and modern music. 'This extended slide is called a Tirade or Tirata (tirare, to draw or shoot). Mr. Franklin Taylor asserts that E. W. Wolf (1735-1792), in his Musikalische Unterricht (Dresden, 1788), calls these passages "sky rockets." Mr. Ernest Fowles, however, objects to the application of the term tirata to slides in extended form, "The true tirata," says he, "was a scale passage which connected two sounds of a melody and absorbed the entire time-value between. The extended slide, on the contrary, takes as little time as possible in execution and, like the simple slide, leaves some time over for the final measured pause upon the principal sound." However this may be, here follow some interesting examples::





Diatonic passages, scale passages of three or more short notes, preceding a longer one, are often found

fully written out, but these should not be mistaken for slides, as they have a definitely indicated value which is not taken from the final long note. An interesting and familiar example, which is played exactly as written, is to be found in the initial notes of Mozart's Jupiter Symphony. In the Marcia Funèbre, from Beethoven's Eroica Symphony, we have an example of the genuine slide and the after-notes all in the same



Lastly, Schubert in his Deutsche Tänze, Op. 33, No. 9, in D flat, gives us slides in two parts, e. g.,

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Concerning these, Dannreuther remarks, "The Zitter Concerning these, Daniel Case are anticipatory and therefore, perhaps best expressed as forming part of the beat preceding the main note, or part of the preceding measure."

In conclusion we may note with profit the fact that in the slide we have a sign of considerable vitality Many of the old harpsichord graces are obsolete, had the slide is one of those that remain "unto this present -an example it may be, of the survival of the fittest And so far as we can see, the only thing likely to diminish its popularity or destroy its permanence would be its inaccurate rendering or untimely employment This latter, because all sweets, musical or otherwise "grown common lose their dear delight."

"Position, Breathing and Poise for Pianists" By Mordaunt A. Goodnough

principles taught a pupil of voice. All else is built on this groundwork, mental poise included. Pianists, taken as a class, have yet to learn that they, no less than singers, need buoyant poise of body and superior breathing ability. These fundamentals, plus concentration, form the master key to higher intellectual and emotional realms. To use this master key we must have that strength which comes only from self-mastery, and this latter must be acquired through the firm support of healthy habite

All great performers have personalities displaying leadership, authority and magnetism. These qualities, which are the proper counterpart of knowledge and which should not be confounded with egoism, may be developed by one one. Soloists now-a-days do more than "play." They find the keynote of their audience, they become en rabbort with their listeners in fact they are dynamos of telepathic energy. Poise and personality are developed through correct breathing.

Why Not Breathe Naturally

But some will say "why not breathe just naturally?" The question is to the point. That is exactly what one should do, provided he has not lost the heritage through civilization and unnatural conditions. A very large per cent., of the people breathe entirely wrong. Artificial habits and conventionalities, clothing and incorrect postures alike hinder both sexes in breathing, but the arch offender is the corset and belt. Hence, women largely employ what is called "clavicular breathing," in which only the upper part of the lungs are filled.

Natural breathing means complete breathing, in which the chest and abdomen expand and contract al around. accomplishes far more than merely to furnish an adequate supply of oxygen, for the diaphragm keeps the intestines and vital organs in motion all the time, Attention to position and breathing is necessary for pianists, because the sitting position is one for which the human frame is not anatomically constructed; but if you sit right and breath right, you can offset any ill effects which might result from the unnatural

Whether you are strong or weak physically you will need a regular course of breathing exercises. These can be learned best, of course, from a personal teacher but in the absence of such, from books and articles such as have repeatedly appeared in the Vocal Department of THE ETTINE

Go to the piano with the idea of seating yourself at

Poise of body and correct breathing are the first head erect (back of neck against the collar), chest comfortably high, shoulders back in place, the abdomen supnorted by its own muscles and not allowed to sag. Balance the body so that a line from chin to floor will fall plumb over the balls of the feet. The entire body should feel buoyant and vital. Now sit down by bending at the knees, leaning slightly forward from the hips only. Retain the upright position of spine and buoyant adjustment of torso. Avoid the common and inelegant habit of doubling up like a kangaroo when

> Now play some finger exercises. You will find the breathing attends to itself in this new position, while the mind acts more alertly than if you sat rounded over. 'Proceed to scale practice: Play in whole notes, forte, arm weight touch. Breathe deeper, but always regularly and easily. Repeat the scale, still louder, using arm pressure with the cooperation of shoulder back and ahdominal muscles. Try to lift yourself off the bench, as it were, by pressing or drawing each key down powerfully. For this exercise ordinary breathing is inadequate. Increase the abdominal and rib expansion, and breathe adequately for the work in hand.

You will notice quite an improvement in touch and tone As a final demonstration of what ample breath taking will do for the pianist, play a long and fortissimo pas sage of chords or octaves, first with ordinary breathing then with full, complete, diaphragmatic-breathing-paying especial attention to control the exhalations, not letting the breath rush out rapidly. The passage will go with much greater ease and with such increased wers of endurance that you will be surprised. Heavy piano playing tears down tissue rapidly, because it is hard work. By the action of a vitalized blood stream and a poised nervous organism you can rebuild almost as fast you tear down. At least all torn-down products are quickly gotten out of the way and fatigue thereby

A mistaken and harmful idea is general everywhere that indoor temperatures should be 70 or 72 degrees. With sufficient moisture in the air 64 to 68 degrees will be found just as comfortable and will permit concentra tion of mind that is impossible at a higher level. The writer's studio is heated in winter by a hot air furnace which causes dryness in the throats of his vocal pupils when practicing certain breathing exercises.

A gold fish bowl containing two or three quarts of water is placed on the floor in front of the radiator A wet Turkish towel is hung over this, with one end mersed in the bowl. It evaporates about two quarts the instrument. First, stand in front of the bench, hid from view by a small and artistic Japanese screen.

The Teacher's Part in the Pupil's Recital

VARIOUS methods have been suggested whereby the pupil may be assisted in overcoming stage-fright; but there is one most powerful aid which perhaps has not been given the consideration that it deserves, namely, the teacher's mental attitude. Your part is to inspire courage in each performer. A large contract sometimes, but it can be done; and during many years of the writer has found the plan invariably successful.

If you are secretly quaking with fear that Johnny will stumble over the hard measure, or that Jennie will break down in the middle of her piece, you may be sure that fear will communicate itself to Johnny and Jennie and the thing you dread will happen. Call it telepathy, suggestion, thought-force, or what you experience with pupils of all grades and temperaments will, the working of your mind will affect your pupils far more than you may imagine.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to murical theory, history, etc., all of which properly belong to the Marical Questions Answered department. Full name and address must accompany all inquirter.

Writing Exercises for Beginners

"Small pupils come to me, from other teachers, who have been taught to write scales in manoscrift books are been taught to write scales in manoscrift books are bend alone. When parents send on to feeth scales are been supported by the scales of the scale

I have printed the bulk of M. C.'s letter, for it is one that will open up field for thought, and may draw out letters of practical experience from some of our readers. It is an open question, and one that practical results as exemplified in the work of experienced teachers ought to help to solve.

There are two routes to a common goal that are now in use in starting beginners to play the piano, as there are the Baptist and Episcopalian routes to heaven, and it is believed people may check their baggage safely over either. There is the route that has been in common use, with its multitudinous variants, of course, and the Kindergarten System, which is also subdivided into many sects. I believe the Kindergarten, in many cases, even takes little tots who are not large enough to play, and through a system of blocks, charts, etc., teaches them a knowledge of the elementary facts of music, notation, etc. From this they later pass on to the keyboard. Details may be obtained from those who exploit the various systems, a number of which have been advertised in THE ETUDE.

As to standard methods of teaching, there is an old principle in instruction in which I have had much confidence; "The thing before the sign." In other words, teach a pupil to sing the scale before explaining its construction. Having fixed its sound in his mind, he is in a position to understand and learn how it is made. The easiest way to teach a child what a dog is, is to let him see the dog. Even grown people read elaborate descriptions of things or places, only to find on actual inspection that the idea gained was very different from the reality. Application of the foregoing principle would indicate that it would be wiser to explain to a pupil that which he had become familiar with. After you have explained as much of any given thing as the pupil is capable of comprehending, then show him how to write it on paper.

An obvious question that will at once arise with young teachers is: How can this be done? Do you not have to teach the pupil to read the notes before he can play them on the piano? Not at all. A good plan to use with little people is as follows, in brief. First let them practice the muscles a little in table work, until they can see how they must work their fingers. Then teach them the number of each finger. Then find, or invent, the simplest possible combinations of notes, short enough so the pupil can memorize them, confined to five keys. Place the hands over the C major position, and let the pupil repeat the figures putting down the corresponding finger. One hand at a time at first, then putting them together. Then place the hands over various key positions, and repeat the performance. Meanwhile teach the letter names of the keys, and later their representations on the staff. In this manner you have your introduction to The New Beginner's Book, or any other manual, into which the pupil may now comfortably proceed. When these preliminaries are understood, he may be shown how to write them himself, and when he has learned a scale, and can play it accurately, he can learn how to write and construct that. I think this will answer your question. If any teachers have any variations of experience, the Round Table will be glad to hear from them, only space demands that they be brief.

Partial Neglect in Study

Partial Neglect in Study

I have a pupil of twenty-free who understands
mustle very well and is quick at getting the melody,
but is very shady in getting her time correctly.
She is also baffled by plexes whose signatures contain more than two or three sharps or flats. Ought
I to begin all over again to be the control of the
more of the control of the control of the
more. It is there an instruction book that analyzes
the time more? She scema to play more by car,
and has difficulty in studying alone unless the
time is all counted out and marked in advance.

—II, E. M.

It would seem unnecessary to force such a pupil, one side of whose study appears to have been neglected, to start at the beginning. Can you not divide her practice into two parts. Select for her pieces of moderate difficulty with no more sharps or flats than she can grasp quickly. Then teach her to write the scales with correct signatures. Most of her scale and arpeggio practice should be in the keys that trouble her. A general review for signatures and time can be carried on together. There are no books with time analysis for the reason that teachers are supposed to do this for their pupils For time analysis get a copy of Studies in Rhythm by Justis. After your pupil can tap these on the table, get Exercises in Time and Rhythm by Hepler, and carry her on still further. For key signatures, if she understands two sharps, for example, show her that the key of three sharps is exactly the same with one added sharp, which is the seventh degree of the scale. Otherwise there is no change. When she has mastered this key, take her on to the next. In the flat keys it will be the fourth degree of the scale on which the new flat will be found in passing from one key to the next. Select very simple pieces for practice in these keys, and show her how the time may be analyzed. Count aloud, each hand separately at first. A preliminary drill in Justis' book will help you in this. If you divide her practice in this manner into two parts she will not feel that she is being put back; first, pieces in the keys she understands; second, very simple pieces in other keys, taking them progressively, for strict study of time and signatures. In this way she will gradually catch up in the departments in which she is deficient.

A Precocious Child

I have a pupil of twelve who had never taken I have a pupil of twelve who had never taken lessons before coming to me, and yet had picked up a little knowledge from other children and could plus quite difficult from the children and could plus quite difficult. Strange to say, she has had no instrument in her own home, until now she has a little old organ. Would it be advisable for me to try and secure a second-had plans for her, her

try and secure a second-nand pann or ner, ner people heing too poor to pay much? She is careless about her fingering. How can it be corrected? What book would I better get to start her in the theory of music?—E. M.

On many occasions I have known people to secure second-hand pianos that turned out to be very satisfactory instruments. Pianos are turned back on dealers for various reasons that are legitimate, and by exercising care you can often find very favorable bargains. If your pupil is so talented as you describe in your letter, after a few years she may be able to earn enough to buy her own piano.

Carelessness if often the most marked in talented pupils. The more musical a child is the greater will be the dislike of drudgery. Such a pupil longs for music, longs to listen to the beautiful sounds, and involuntarily feels that practice stands between her and her musical desires. Later as the intelligence develops, and there comes a realization of the necessity of a means towards any given end, carelessness may be overcome, and earnest application may take its place. At first you would better insist upon your pupil learning each hand separately, giving close attention to the indicated fingering. Only by constant and unremitting patience and attention can you bring her to a realizing sense of what is necessary, and arouse the ambition that will lead her to desire to excel. A gentle firmness

on your part will bring results," and cause her to realize that correct fingering is a part of correct playing. For your theory study get a copy of Preston Ware Orem's Harmony Book for Beginners. It will admirably fill your needs.

Training Hardened Hands

The article a short time ago on Knit Knuckles has interested one of our readers who has sent us a letter describing how he dealt with a similar trouble, which we are glad to print as it may afford a hint to some other worker.

"I had a young man, seventeen, come to me for piano lessons, a strong, stocky fellow who had been brought up in the mountains, and knew nothing but ranch life. Heavy work had over-developed and hardened his hands. He said he was very anxious to learn to play, and understand music, as it had always been his ambition to become a musician. At home his parents had always opposed him in this. I asked him if he would be willing to follow my directions implicitly and not become impatient. This he agreed to do. I first took five finger exercises, teaching him to hold the hands firmly and only use the fingers, one hand at a time until they were mastered. I then gave him scales and exercises employing the clinging legato and staccato touches in alternation, until he understood these. I clasped his arm and hand firmly just above and below the wrist with both hands, letting both my thumbs brace his wrist, so that there was no possible chance for an arm or wrist movement, the arms only carrying the hands up and down the keyboard. continued this, changing from one hand to the other until he could use the finger touch. Then I held both hands, always sitting to his left, requiring him to play scales and simple exercises until he had complete control of his fingers. The result was the sweetest touch, correct fingering, and good execution in far less than seven months."-B. B.

Weight

Would you kindly explain pressure vs. weight in playing the piano? When must each be used, and how?—T. E. L.

The term weight is largely a re-adjustment of phraseology in modern teaching. There was a time when it was taught that all tone must be produced by a stroke of some sort, either finger, hand or arm. We were a long while growing out of it, for the idea became so fixed as a sine qua non in the pianist's art. The term pressure-touch became very common, but as inculcated by the majority of teachers, that the pressure came entirely from the fingers, was incorrect. Very few observed far enough to note that the pressure came mostly from the hand and arm. Out of it grew, however, the discovery of the infinite varieties of touch, from pianissimo to fortissimo, that resulted from regulated arm action. Through it the hard brilliancy of old-fashioned piano playing has been supplanted by the rich and resonant coloring of modern virtuoso. We read more and more in regard to its application, and many educators are advocating the almost total abandonment of the high finger-stroke action as it was formerly understood, except for drill purposes in acquiring control of, and rendering supple the finger muscles. Weight, then, is a more complete explanation of the so-called pressure touch. Pressure touch meant only one thing. Weight applies to every conceivable modification of finger, arm and hand motion in the production of tone. The most beautiful pianissimo chords may be produced by the down arm touch. This is weight rendered active, and is one of its most obvious applications. A most effectively graduated crescendo may be made by it, constantly increasing its richness and sonority, rendered possible by the application of controlled weight in action. Although the term is of recent use, yet the idea has been development and practical use for many years. There will be no appreciable loss if the term pressure is forgotten, for the term weight contains so much more in meaning.

Screech Owl

To attempt to write down in musical notation the various sounds heard in Nature is an agreeable pastime for those having a keen musical ear, and, indeed, it is an admirable way to cultivate the ear. Robert Schumann recommended something of the kind to those who would become "earnestly musical." We reproduce here, from Dunstan's Cyclopedic Dictionary of Music, a few interesting examples. It should be understood, of course, that the musical notes are only approximations, as nearly all natural sounds are inflected, that is, graded by infinitely small intervals, not by the tones and semitones of our scales."

6° Meren in



thought of, are the inflections of the human voice in ordinary speech (not in song). In one of Beethoven's last string quartets (Op. 135), the composer takes the natural melodic and rhythmic outline of the tones of the voice, in the question and answer, "Muss es sein? "Es muss sein! es muss sein!" ("Must it be?" must be! it must be!") and makes them the theme of a weird and poignant movement in which the dramatic possibilities of these words are vividly suggested.

Allegro 981 1 - 1681 1 - 1 - 1 1 1 Es muss sein! Es muss sein! Muss es seln?

It is said that the idea came to him in hearing the words pronounced in a conversation over a merely trivial matter, but like the great tone-poet he was, his mind sprang at once from the trivial to the lofty, and the phrase became a type of the universal call of fate.

Inflection In Music

By Viva Harrison

1. Train the child to make music speak, by letting the heavy and light accents fall in their proper places, as in reading. 2. Compose words to fit the melodies, making the

notes say them. 3. Each consecutive note of melody is played dif-

ferently, requiring more stress, or accent, like words in a sentence. Measures are divided into metrical feet, corresponding to lines in poetry. Thus

4. Put individual life into your playing beyond the dynamic markings, with distinct enunciation, never slighting notes

Avoiding Deafness

By Dr. Leonard Keene Hirschberg, M.A.

Ears, to the musician, are as precious as eyes to the artist. Every music worker should know what to do and what not to do when the ears become affected. In all but the simplest matters the ear specialist should be consulted. About an inch and a quarter from the outside trumpet part of the ear-which adds much to the beauty of the human and detracts from that of an ass's head-is the drum or tympanic membrane. This bit of parchment stretches across the cave of the ear like the celebrated spider-web, which blocked the cavern which hid the Scotch hero. It is about the thickness of a

bank note Damage to this drum of parchment is common in children, whose mothers and fathers allow "colds," adenoids, and infected tonsils to remain as constant irritants and sources of matter. If, at the first sign



MASTERS AT PLAY.

Richard Wagner, whose life was largely spent in dramatic Richard Wagner, whose life was largely speat in dynantizing the goals and neargoods of mythology, and Auton Bruckney, maker of wonderfully complicated symphonies, were after all very human. Here we see this inferesting pair silhouetted in the act of taking snuff. It is reported that Wagner was not very fond of snuff, but occasionally indulged.

of a congested ear drum in children, the ear specialist does not pin-prick this parchment, a hole or permanent opening may burst through it by pressure of the pus. Since almost all deafness owes its origin to trouble in and beyond this impassable drum, frequent examination of its reflecting surface may save you much unother objects must therefore not be allowed anywhere near them.

The drum separates the outer from the middle ear. This is in direct communication with the back of the mouth and throat by a standard pipe-line called the custachian tube, which is about two inches long,

It is as plain as a pike-staff that affections of the nose and throat which permit matter, mucus and microbes, such as "colds" to be around loosely, may penetrate the middle ear via this pipe-line and cause "ringing in the ears," deafness, and other ear troubles. The normal anatomy of the car then changes. The lining membranes or thick, red wall-papers become swollen and inflamed and as "cold follows cold" the thickening becomes permanent and hard and the curious chain of three bones slung with loose joints behind the drum, instead of swinging lightly like a hammer on an anvil-(one is shaped like a stirrup, one like a hammer, and one like an anvil)-they become stiff, rigid, and scleratic. Vibrations of sound do not easily pass through them, hence a form of deafness ensues

It is these bones which carry the air movements

across the middle to the inner ear. The tiny stirrup across the middle to the sixteen times a second up to moves like a piston of the following and this highest the human ear hears. All other music and noises above and below are not heard by man. Some insects, birds and beasts can hear more than man.

Sounds which you hear may be air waves of from Sounds which you dear had be an waves of from twenty-one yards long down to one-third of an inch long. Shorter and longer ones go unperceived by his man beings.

Why Two Ears?

The reason you have two ears-really six ears in a pair of threes-is because the world of reality outside of your own ego has many messages for you. Two ears are few enough; you could not hear much of the knocking at the door of your environment if you only

Besides this obvious answer and explanation, the reduplication of structures, doubles all the powers of that tissue. You are able to listen to two things at once such as a question and the explosion of an alarm clock, and afterwards remember both, though at the time you were able only to pay attention to one.

Similarly two ears are aids to the semi circular canals in telling the direction from which sounds emerge. You may prove this for yourself by putting your hand behind one ear and in front of the other. When your hands are behind your ears it helps you to listen as well as to test the direction of the sound

Deafness, you may recall, is often traceable to disorders behind the drum in the middle compartment of the triplicate ear. Yet the small canal which leads from the outer air to the drum is often the seat of aural af-

Small peas, shoe huttons, or beans inserted in the outer ear, violent syringing of this passageway, poking ear cleaners, hairpins, and ends of towels in the ear may start such mischief. Even the accumulation of hardened concretions of wax forced back against the drum by attempts "to clean the ear" may produce signs

Perforation, breaks by noises of an explosive nature or injuries by "home instruments," sudden dives and plunges into water have had much deafness laid at their doors.

Indeed, where the ear drum has been perforated or damaged since childhood or for any period, a sudden plunge or swim may admit brine into the middle ear and even cause a fatality. While it is true that absorbent cotton is not advisably worn in the ear, it hecomes necessary to use it as a means of protection for swimmers and bathers with holes in their ear drums.

Neglected "colds" in the head, especially in children where the distance between ear and throat is much shorter than adults, "stuffed-up nose," large tonsils adenoids, are all the source of much deafness.

The connection of the mouth, the dental machinery and the nerves with the ear is also shown by a shrill sound called "setting the teeth on edge," heard when a slate pencil screeches on a slate or the hrakes are applied hard in the absence of "brake-lining

It is as clear as the way to the parish church that such maladies as grip, sore throat, scarlatina, measles, "colds," swift plunges, explosions, and loud noises must always be kept in mind as possible causes of ear troubles, which may lead to deafness. "Running of the ears" means that the mother or guardian of the happiness. Peas, buttons, hairpins, penholders, and child has relied too much on someone who is not an ear specialist. They waited too long. There is no excuse nowadays for running ears.

Muscular Alertness

By Kenneth A. Cummings

LAY your hand quietly on a table near some small object. Now resolve that in just the next instant you are going to grasp the object only don't grasp itjust think it. Notice the accompanying sensationfeeling of ease, a tingling sensation. It might be called "the consciousness of existence." Now try to produce the same sensation without this process. This is the true relaxation for which we are seeking: not flabbiness, but a condition of sensitive muscular alertness Next time you go to practice try this for a few minutes before you start. Then try it while you play some simple exercise. Lastly! do it forever, and always, and you will develop speed and control which cannot be attained otherwise

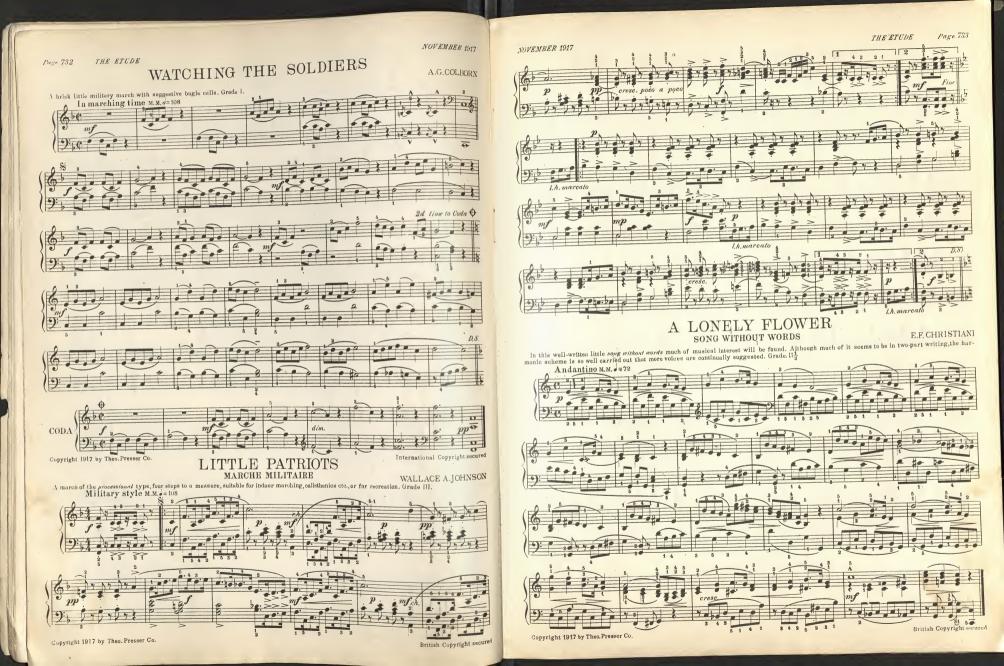
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RODOLPHE J. VANASSE



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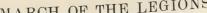
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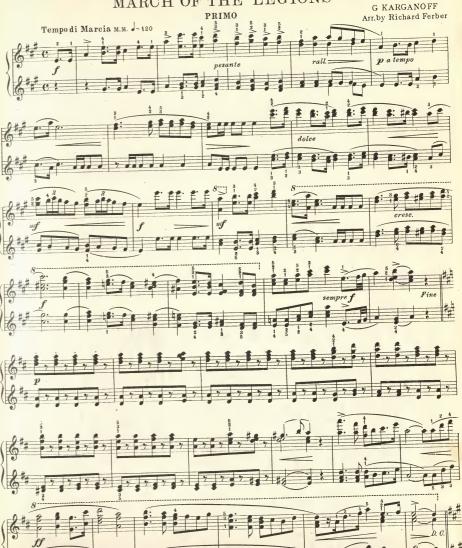








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To Miss Marguerite Holden





CHROMATIC WALTZ

FRANK HOWARD WARNER

The term Chromatic refers to the continual use of chromatic changing and passing notes in the first theme. Grade IV.















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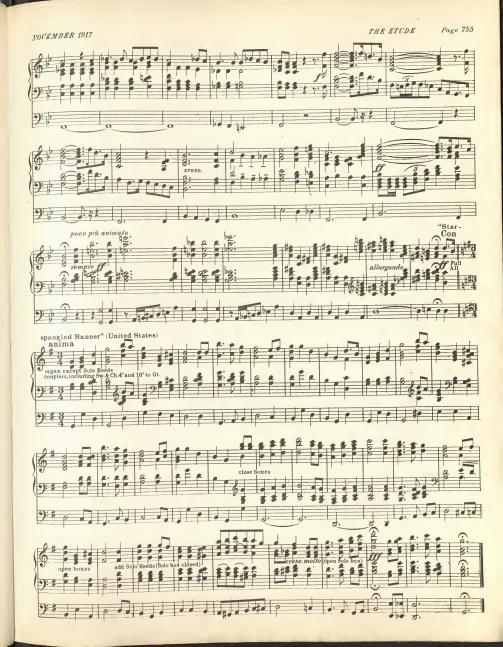
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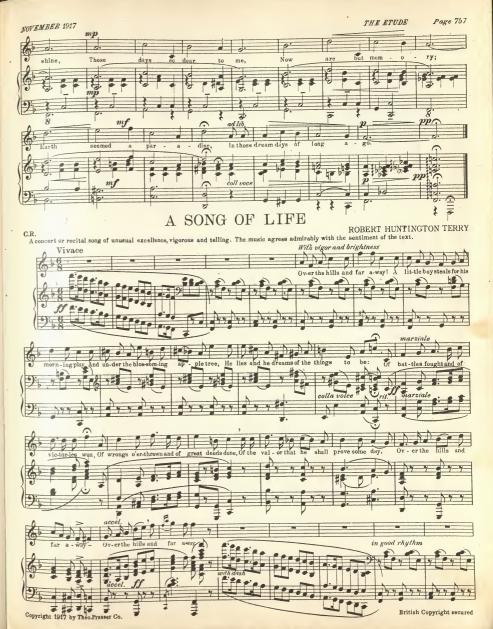


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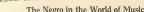




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By Lewis Payne

VERY many of the original Negro songs At the time of the Jamestown exposiare written in the pentatonic scale, which, tion, in 1907, there was an exhibit of as all musicians know, omits the third and seventh tone. The weird, indescribable, inimitable pathos of genuine Negro melody is an evolution of conditions; the inarticulate cry of the exile's stricken heart for the delicious depths of dimly remembered forests, for the half-forgotten tones of long-lost loved ones, or the sweet breath of fair lilies that for him will bloom no more, for the dulcet notes of gay-winged birds, whose songs ballads are hushed; for a thousand clinging recollections of a beautiful Paradise 1870, gives fine renditions of Negro songs. growing brighter as it recedes-a Para- Only one or two of the charter members dise that the wanderer knew lay further of this organization are alive, but when from him than earth from Heaven. The the club sang for Prince Henry in Nachchild of nature who had no words, ville, his Royal Highness shook hands recorded his history in tones. These with the directress, saying that he resongs refute the oft reiterated statement membered distinctly when she sang with that there is no distinctive American the club at his father's court more than

Negro compositions that attracted much attention, embracing many popular songs and scores of piano and violin solos. W. A. Perry, of North Carolina, a student at Yale, composed both words and music of "Victory," the University's favorite football song. Harry T. Burleigh, baritone soloist in St. George's P. E. Church, New York, contributed "Mammy's Lil' Baby" and "Folk "Jean," Song" to the sum of original American

The Fisk Jubilce Club, organized in a quarter of a century ago.

Get to Work

By Ida M. Rass

COME to think of it, little music teacher, the information upon your topic therein "deliver the goods" in a more prominent Are you an authority upon any one phase of musical art or its history? Were the Woman's Club of your town to ask you, at short notice, to give an hour's interesting and comprehensive talk, possibly with illustrations, upon a given musical topic, could you do

If not, why delay another minute? In order to give point and interest to your study imagine that you have promised togive a talk, one year from date, before a prominent and intelligent club-upon, for instance, French Opera, History, Harmony, Beethoven and His Works, American Music, or any other subject which especially interests you.

all the music, reading and classifying all chairs and tables in your own room,

sighing in your lonely corner over your contained. Do the same with your own humble place in the music world, who collection of books and music. Memis keeping you in obscurity? Could you orize as much of the music as possible. Hear as much as possible. Do not let slip one opportunity to add to your store of knowledge-concerts, recitals, operas, sound-producing machines, lectures, books, magazines, newspapers, etc. Keep eyes and ears wide open and you will be astonished at the wealth you will find about you on every hand. Keep a letterfile and notebook in which you may preserve and classify intelligently all knowledge gleaned. Hew to the line. If possible, let all your study and practice time bear directly upon this one idea-certainly a definite time each day.

Then, most important of all, two weeks before the year is up, write your paper and give it before an audience, even if Get down your pile of ETUDES, playing that audience consists merely of the

Dealing with the Ragtime Fad

By J. H. Swenson

of the piano teacher is encountered when the better sort, was brought to a lesson Johnny or Mary comes to a lesson with and I saw that it was fairly good, I ala copy of some "popular rag song" and ways asked the pupil to play it for me makes the request to be allowed to study I pretended that the pupil was merely it instead of a Sonatina.

Commencing teaching career in a small, rapidly-growing city of about three thousand, I had a large class of young peo- less, I managed to have practically the ple-all of them between fifteen and whole hour for serious work. I used twenty years. Everything went nicely solid, classic music for regular lesson until one day the dealer in pianos, en- work, and when the serious work was couraged by some new arrivals in town, done, then I listened to the other. purchased a lot of ragtime pieces of the very cheapest kind. Before a month had never had anything to do with the popupassed every one of my pupils was wild lar airs, but had, of course, heard them to play "rag." The erstwhile interesting often. I knew that there was a certain lessons grew dull and dry in spite of charm and fascination about a new rag every effort I put forth.

class, I must do something at once convince my students of the folly or Some very interesting and melodious compositions are listed as popular music, though one must turn over a good pieces more and more interesting at each deal of trash, to be sure, in the effort lesson. I explained their meaning and to find them. So I succeeded in re- told little stories about the picces and gaining the regard of my class by seem- the composer. It was not always easy ingly allowing their own choice of music but I feel I have at last had my reward.

PERHAPS one of the hardest problems -in part. When a popular number, of playing for his own pleasure and only gave a few general hints as to time, fingering, etc. At each lesson neverthe-

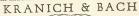
Previous to this experience I had tune but that they soon became tiresome. I saw that, if I wanted to hold my That is the very fact that I used to putting much time or thought on them I tried to make the standard and classi-



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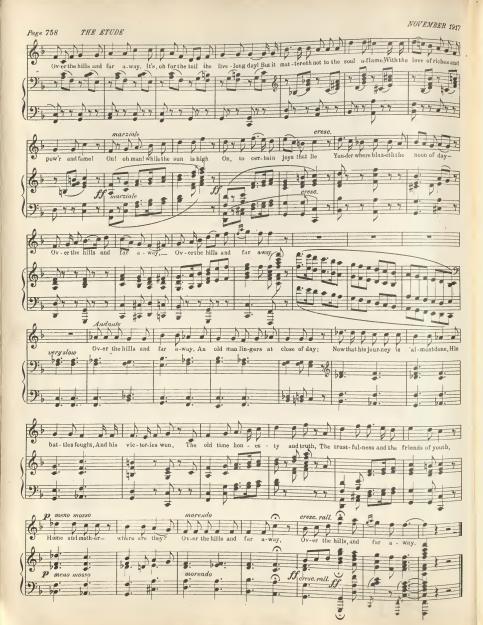
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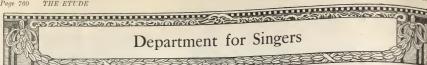
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Remedies for Throat Stiffness

By DAVID C. TAYLOR

involves in some degree the condition can still interfere with the freedom and mechanical manner is injurious to the trouble with throat tension. What is a known as throat stiffness. This is a sub-facility of movement. You can observe voice. This is the mistake involved in ject seldom touched upon in the scientific this by writing with the hand and arm in many so-called "scientific methods." They treatises on voice culture. But in the a cramped condition. Grip the pen or all aim at one thing, the direct mechanical actual study of singing the condition is pencil tightly, hold the wrist and elbow control of the vocal muscles. Their only provided the condition has not progressed of very frequent occurrence. How throat stiff, and write a few lines in this manner. effect is to cause throat stiffness. stiffness is caused, and the means by You will readily see that you do not write which it may be avoided or cured, are with the same ease and facility in this correct use is always the result of throat readily brought to a condition of normal therefore questions of great interest to way that you normally possess. the vocal student.

lar stiffness generally.

the voluntary muscles of the body are possible. arranged in supposed sets or groups. To illustrate this, stand with arm extended straight out from the shoulder. Now bend the arm at the elbow, bringing the hand to throat stiffness in some degree. One up to the shoulder, then straighten the of the things which correct vocal cultivaarm again. You have here performed two tion accomplishes is the freeing of the movements, flexing the fore-arm and ex- throat from whatever natural stiffness tending it. The flexing of the fore-arm may be present. Of vastly more concern is performed by the biceps muscle, lying to the student is another cause of throat at the front of the upper arm, By the stiffness, entirely distinct from that which contraction of the triceps, at the back is native to the untrained voice. This of the upper arm, the fore-arm is ex- condition is the direct result of the erron-

Opposed Muscles

This opposed pair of muscles, the biceps and the triceps, may be taken as typical of the entire muscular system. The muscles of the larvnx are arranged in exactly the same manner-on a much smaller scale, of course. One set of muscles tenses the vocal cords for high tones another relaxes them for low tones One set pulls the larvnx down, another raises it; by the balanced contraction of these two sets the larynx is held in the correct position. And so on, for all the correctly or not? It is, of course, the intrinsic and extrinsic muscles of the larynx; all are arranged in opposed sets and groups.

In every normal muscular movement, only those muscles are contracted which are actually called upon to perform the movement; the sets opposed to them remain passive, and exert no strength what- low. Second, by trying to govern the weight and pull it toward me, I normally contract only the biceps and chest muscles; the triceps and the back muscles, which pull in the opposite direction, do not put forth any effort. This is a type which has the effect only of stiffening the natural law of vocal guidance. of normal muscular movement, free from throat.

Muscular stiffness occurs when two opposed sets of muscles are contracted at the same time. "Set" your arm the way the athlete does to display his muscular development. In this "set" condition, bend and extend the fore-arm several times, exerting all the strength you can in the movements. This is a perfect example of movement carried on in the condition of muscular stiffness. You will at once observe, for one thing, how extremely fatiguing it can be.

Even when muscular stiffness is not

Throat stiffness is a purely muscular is, and how it interferes with the freedom traction of muscles is always more or condition. Its nature is readily grasped and ease of the vocal organs. In order less fatiguing to the muscles themselves, remarked before, some degree of tension when its likeness to other forms of mus- to produce tone correctly, the muscles of The muscles of the largnz are extremely is generally present in the intrained voice cular stiffness is understood. Let us see the vocal organs must be free to act small and delicate. When they are alin the first place what is meant by muscu- normally. When the throat is stiffened lowed to act normally, they are fully study, as a necessary part of the vocal by the opposed contraction of all these strong enough to put forth all the effort cultivation. There will never be any dif-Roughly speaking, we may say that all muscles, the free normal action is im-

Untrained Voices Usually Stiff

The untrained voice is always subject eous practice of vocal exercises and gymnastics. Incompetent instruction is, of course, involved here. But anyone conversant with the facts is well aware that instruction of this type is by no means uncommon

An exercise may be correctly practiced, and so help the voice along the road to correct tone production. Or it may be incorrectly performed, and have no other effect than to increase the degree of throat stiffness already present. How, it will be asked, is the student to know whether he is performing the exercise business of the teacher to see to this. But there is one simple rule that the student can always safely follow. An exercise may be sung in either one of two ways: First, by paying attention solely to the sound of the tones, and striving to make them rich, full, sweet, and mel-Thus if I take hold of a chest actions of the vocal muscles, and compelling them to operate in some particular manner. The first way is correct; it will lead in the end to perfect tone pro-

Mechanical Practice Injurious

Every incorrest use of the vocal organs pronounced enough to cause fatigue, it that to practice vocal exercises in a mechanically, and you will have no

The injury to the voice caused by instiffness. We have seen that any move- freedom We can now see what throat stiffness ment performed with the opposed condemanded of them. But the increased effort called for in the condition of muscular stiffness is more than they can bear. When the voice is exercised daily in this the throat stiffness native to the untrained condition the larvngeal muscles suffer a voice does not present a serious problem. constant strain. In the course of time they become weakened, and permanent njury to the voice inevitably follows.

Everybody interested in vocal instruction knows that a large number of voices are ruined every year by incorrect methods of study. We now see why this The attempt to direct the actions of the larvngeal muscles is both incorrect and dangerous. There is nothing really scientific about a method that injures the voice. Students would be justified in refusing to take lessons from any teacher who seeks to instruct them in the conscious management of the larvnx and throat muscles. Up-to-date teachers generally take the stand that the correct way to train the voice is to teach tone, not muscle. The muscles will take care of themselves if the singer leaves them to themselves and strives only for perfect effective in freeing the throat of tension

Natural Action of the Muscles

The correct natural action of the vocal exercises until the tension is entirely remuscles is purely unconscious. They do moved. not need to be told how to act. Nature has endowed them with an instinct which regulates their contractions, entirely in- ing. Both actions are characterized by a dependent of the singer's conscious confree outpouring of the breath, gentle and trol. It is an interference with nature easy in sighing, somewhat more voluminwhen the singer tries to dictate to the ous in yawning. Single tones and delaryngeal muscles how they shall perform scending scale passages on the vowel ah. their duties. Nature has a way of obtaining revenge for this interference. She tone, are the typical relaxing exercises. causes the muscles to stiffen, and so A wide variety of exercises have been duction. The second is the incorrect way, punishes the singer who breaks the built up on this basis, all of them effective

easier to avoid than to cure. To avoid this condition is indeed a very simple tion. In its beginning it may be so slight It is coming to be generally recognized matter. Do not try to manage your voice as almost to escape notice. Month by

under the guidance of a competent Like most other ills, throat stiffness is teacher

> month it becomes worse, until finally, if the progress is not broken, the voice is

ruined for the purposes of artistic singing. This is a risk to which every vocal student is exposed. How then is he to recognize the presence of throat tension at the very beginning of the trouble, at the time when the remedy is simple? Close and unremitting attention to the sound

singer to do, however, whose throat

already shows signs of stiffening? Even

here the remedy is by no means difficult

too far. A wide variety of relaxing ex-

ercises are known, by which the throat is

Relaxing exercises should be a regular

feature of every vocal method. As we

This must be removed in the course of

ficulty about this, if the faulty habit of

thinking about the throat is not adopted.

With any sound method of instruction,

Far different, however, is the condition

which results from two or three years

of faulty practicing. This is a condition

which must be remedied, or there is no

hope of a successful outcome. First of

all, the student must give up the wrong

practices which brought about the tension

Abandon the habit of thinking about the

breath, larynx, and throat muscles, and

think only of tone. Concentrate your at-

tention on the sound of your voice, and

listen closely to it at every instant. In

this way you can occupy your mind so

fully that there will be no danger of your

thoughts wandering to the action of your

Relaxing Exercises

Relaxing exercises will begin to be

so soon as the student ceases to think

of the throat. Fully half of each day's

practice time should be devoted to these

The best relaxing exercises are based

Throat stiffness is a progressive condi-

on the two actions of sighing and yawn-

Clearness of the voice is the student's best guide

the injudicious practice of mechanical Every fine natural voice, in the unexercises, it can never be restored. trained state, has one beautiful feature

To sum the whole matter up practice always for tone, and never for throat management. Focus your attention on the sound of your voice and let your throat take care of itself. Devote at least fifteen minutes a day to relaxing exercises as a preventive measure, even it you are sure there is no tension present. Abandon any method which involves the conscious management of the vocal organs. Seek the instruction that is based on the artistic conception of perfect tone and the expression through the voice of ideas of musical beauty. You will thus avoid the perils of throat stiffness and place yourself on the road to vocal per-

A Few Thoughts On Speech In Song

By Edward C. Bairstow

and enunciate so differently when singing, from their custom when speaking? Why do we so often hear the conventional "Good-uh-bye, beloved-uh!" in Tosti's song? Yet if you took leave of a friend by saying, "Good-uh-bye," dear reader, your sanity would be doubted.

Youthful Freshness

in particular, the impression of youthful

freshness which it gives. This is indeed

one of the greatest charms of beautiful

singing. It is this feature which first

suffers from wrong use. How often is it

said that cultivation robs the voice of all

its freshness! This is unfortunately true.

when the cultivation is carried on by a

wrong method. On the other hand, the

charm of freshness is heightened by cor-

rect cultivation. While bad training rubs

all the bloom off the tones, correct train-

ing makes them ever fresher and brighter.

The vocal student should be constantly on guard to see that the freshness of the

voice is not impaired. Once lost through

The answer to these questions is as follows: Years ago the most expensive singers and teachers in this country, and therefore, of course, the best from the Englishman's point of view, were Italians. Their language is spoken pretty much as it is spelt, and contains only five vowel sounds. English is not pronounced as it is spelt, and contains more than twice five vowel sounds. The aforesaid Italians did not understand its idiosyncracies, and sang and taught it very much as if it were Italian. Being-foreigners, and therefore considered much better inusicians than ourselves, everybody copied their methods; hence the present lamentable state of affairs. "But why so lamentable?" you say. "If the words are clear and the voice sounds beautiful, is the alteration of a few vowels and consonants such a serious matter?" Yes. Because, first of all, your singing must be perfectly natural if it is to sound spontaneous and sincere. Secondly, it is a crime to torture the King's English. Thirdly, words thus tortured are often difficult to identify, many becoming am-biguous, such as valley and volley, battle and bottle, shall and shawl,

Let us first think what is our ideal of speech in song. Surely it should be (1) Beautiful, (2) Clear, and (3) Natural,

Beauty of Vowel Tone

This is obtained from the purity and resonance of the vowel sounds. The position, or shape of the vowel should be maintained from the instant of the emission of the initial consonant, or consonants, of a syllable until the instant when the passages are closed for the enunciation of the final consonant, or consonants, of that syllable. Much impurity of vowel tone is due to sluggish openings and closings, whereby the full tone of the vowel is only reached when it is time to quit it, or never reached at all. Vowels and consonants should be like fields and fences. The superficial area covered by the fences is negligible, but they form very definite barriers between one field and another.

Clearness also depends on the purity of the vowels. Each should have its own distinctive character and should be easily distinguished from all the rest. But it is upon the consonants that clearness

WHY is it so many singers pronounce chiefly depends, and it is here that standardization is most required. I append a list of English consonants in tabular form that all can understand with the explanations given.

The Consonants

An unvoiced consonant is one at the moment of whose enunciation the vocal cords do not vibrate. The result is the emission of air under pressure only, not of a musical sound. A voiced consonant is one at the moment of whose enunciation the vocal cords do vibrate. The result is the emission of a musical sound, not of air under pressure. This sound can and should be made absolutely momentary except for special effects of expression. Explodants are consonants at the moment of whose enunciation mouth and nose passages are sealed. Resonants are so called because they are undoubted helps to resonance. The nasal cavities and the mouth from the back of it up to the lips or tonguewhichever forms the closure-are full of vibrations at the moment of their enunciation. Hisses and buzzes are partial stoppages of the passage through the mouth. Hisses are unvoiced, buzzes

Table of Consonants in the English Language



azure, or Aspirate Most books on the subject only classify the consonants according to the organ or organs concerned in their enunciation, but as nobody ever tries to make a p with the tongue, or an I with the lips, such classification is entirely

(J (as in joy) French J (as Z in

Common faults are-(1) voicing the unvoiced consonants, (2) omitting to voice the voiced ones, (3) if the latter are voiced, then voicing them at another pitch to that of the following or preceding vowel, (4) prolonging the voicing so as to give the effect of a redundant vowel.

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Vowel Sounds

The following is not a complete list of English vowel sounds, but those omitted approximate so nearly to those given that it would only complicate matters to vowel in the compound sound av is brighter, or more closed than (8), and darker, or more open than (8).

Table of Vowel Sounds in the English Language

(1) OO as in tool Closed and dark. (2) OO as in took) (4) AW as in torn (5) U as in tun (6) AH as in tarn Open.

(7) A as in tan as in ten Gradually closing. (9) I as in tin

or (10) for (9) (deed for did). Nautralness of Speech in Song The last and most important point is

the naturalness and spontaneity of speech in song In a few words the situation is just this; the British public has got so ers that they accept such methods without demur. Not long since I heard a well-known contralto give forth the following: "Give me thy hond-uh, ond lut me pruss it juntly." At the end of the song the man sitting next me said. "Superb!" Probably he had not troubled himself what the song was about; its theme, which had inspired the composer to give birth to the music, was lost on him, not because the words were indistinguishable, but because he like hundreds of others, found his emotional enjoyment in the glorious timbre of the in the first case, and our right and natsinger's voice, which was indeed "su- ural abhorrence of too thick and clumsy perb." Partly this lack of interest in the a fence which makes us leave out the r twaddle set to music by the popular com- tween words having no other barrier. such words are not worth his attention. thing." That is, of course, incorrect, but But the chief reason is the mutilation of done from a right motive. The offendvowels and consonants, which has got to ing singer rolls r, or leaves it out, at be so general that it has become a formal will, with neither rhyme nor reason. I mannerism. One feels that the words have heard it rolled in such words as have become mere pegs to hang the notes world, where there is already a double on, and if the pegs are not quite convenient, then, being only pegs, they can be

altered at pleasure. course, when speech is careful and clear. great emotion, like rage, it has a longer Eut, as a singer's audience is larger and and more emphatic roll, because it then more distant than a speaker's (not the helps to give character to the word. But public speaker's), and as the audience where it merely acts as a fence between have to devote a certain amount of attention to the music, there is this differ- on the emotional character of the word, ence between speech in song and con- the roll is very short and sharp.—(From versational speech: in the former, all The Music Student, London,)

Something About Vowels

In questioning students I find that us- mouth and pharynx. Change the form, ually they make the vocal cords respon- and the vowel changes. These cavities sible for vowels. There is not space here constitute the mold in which the vowels to make a scientific analysis of tone quali- are cast. One form of the mold produces to make a scientific analysis of folio quan-ties and vowels, and were it done it would o, another ah, and so on through the list. be of little value to the student in form. One may sing the entire list of vowels. ing his voice. He may find these things on any given pitch without changing the worked out at length in "Sensations of action of the vocal cords. Some scien-Tone," by Helmholtz, or in any modern tists claim to have detected slight changes handbook of acoustics. It is only neces- in the vocal cords for different vowels, sary to make it clear here that the vocal but for all practical purposes it may be

say to make it clear net of the said that the action remains the same for cords do not produce vowels. A vowel said that the action remains the same for

consonants and vowels are executed precisely as in the latter, but they are stronger. The movements are executed more firmly, and have behind them a more vigorous breath pressure.

Common Mannerisms

It would be impossible here to enuthe vowel in words like fair is slightly merate all the mannerisms one hears, but two may be specified as being perhaps the commonest. When one word ends with the same explodant consonant as that with which the next begins, the natural habit of speech is to keep the passages closed twice as long as for one explodant. Then, if the breathing appa-(3) O as in tone Gradually opening, ratus is working as it should, there is twice as great a compression of air accumulated, and the subsequent explosion is twice as powerful. When the first explodant is not the same as the second, the universal habit of speech is to close the passages on the first explodant, then, without opening, to shift to (10) EE as in teen Closed and bright, the position of the second, and from that The common fault is the substitution position to open on to the following of one vowel for another, as (1) for vowel. One says, peep_past, babe_born, (2) (book for book), (6) for (7) (and bad_day, make_clean, big_girl. But the for and), (4) for (5) (lawve for love), common habit of many singers is to open the mouth between such words, with the result that we are constantly hearing such ridiculous expressions as "Lord-uh God of Abraham," and "and-uh bear a Son." The worst offenders are often the most inconsistent, for, when the music is at all quick, they fail to carry out their double explosions. Thus used to hearing words distorted by sing-such sentences as "O thou that_tellest_ good tidings to Zion," in the Messiah, and "A bear could_do a valse like you," from Mendelssohn's I'm a roamer, are nearly always sung naturally.

The second mannerism I want to refer to is the indiscriminate rolling of r. In good speech r is rolled before vowels but not before consonants. Thus, in the word far it would be rolled in far away, but not in far from. It is our right and natural instinct for a fence or barrier between words which makes us do this subject of the song is due to the stupid in the second. People often insert r heposcr. The man in the street feels that One often hears "The idea-r-of such a

The extent and vigor of the roll varies altered at pressure.

We must get back to the ancient dietum, "Sing as you speak," that is, of
indicative of power, like strong, or of according to the character of the word

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Who Shall Teach Whom

By Perley Dunn Aldrich

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not go to concerts with a scientific ac- ing whatever to do with success. It is coustic apparatus in our pockets to de- only necessary that he should have studdo not want scientific art any more than advertise as professors of the high-bariwe want perfect leaves, ferns, sunsets or tone voice-or the lyric tenor or the flowers. The slight variations from per- basso-cantante and confine our efforts to fect type is their greatest charm, And one class of voice! My! what a moof course Mr Edison's estimate of Mo- notonous existence! zart is about as near right as some of us A singing master who knows his busichaps would be if we went into his sanc- ness-in art-can teach any voice, coloratum and told him what kind of juice to ture soprano or basso-cantante, although put into one of his retorts.

But of all things he says, "Think of have elected not to teach men. a basso profundo teaching a colorature so- If Mr. Edison would help us eliminate

ples of good singing? con, a bass; Nordica, dramatic soprano, his elbow."

ing voice and is very hard of hearing.

No one expects a violinist to play oc- The fact of the matter is that the kind taves with scientific accuracy for we do of a voice a singing master has has nothtect the number of vibrations of each ied the art of singing seriously and note. We go to listen to something much knows the principles of singing. And a better—the artistic interpretation of the bass, a baritone or a tenor can teach a music and we do not care whether each soprano perfectly well. It has been done note is scientifically perfect or not. Nor over and over again and will continue to do we care if one of Pavlou's fiddle be done, so long as singing teachers strings is a little square with age so that flourish in the land.
she fiddles with soul satisfying art. We Wouldn't it be strange if we all should

many very successful women teachers

prano how to sing high notes." Well, from the vocal profession the pianists, orwhy shouldn't he if he knows the princi- ganists, fiddlers, and musical directors who undertake to educate voices without Garcia, a baritone, taught Jenny Lind. even taking the trouble to study the art Striglia, who was a tenor, taught Plan- of singing we will cry "more grease to

Melba, commenting on a diet for thing every day in the year—café au lait, singers, said: Next to heredity diet is toast, mutton chops, beefsteak, greens SINGLE SAID NORTH TO heredity diet is tosat, mutton chops, beefsteak, greens the state of the st THAT'S the name of a new and interest-ing Booklet, sent free to any reader of In ing Booklet, sein thee to any second this magazine.

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The Orchestra in the Church and Sunday-School

By L. J. Marsh

no other active connection with or participation in church work.

ticularly those of a social character.

Third: An orchestra may be used to decided advantage in improving congregational singing, particularly in the Sun-

music as an art.

school in an effort to organize an or- appear to augment the ranks.

actively engaged as they might be in church work, may be easily induced to engage in active service in an orchestra, playing an instrument upon which they are already proficient, or if not a performer, learning to play an easy instru-ment. It is surprising how quickly they

your available material, selecting as a assist in the singing of the hymns, par- haps engaging outside soloists or a quar- tinued.

best musician available, preferably a vi- The orchestra playing on the hymns in tain Sunday-school classes or other orsensor.

First: An orchestra will interest young limits or paints, who is tactful and able this way, will immeasurably improve the garden of the control of wide-awake enough to follow a service a strong inspiring lead, which will soon than willing to assist the work in this and be ready when the time comes for brighten the whole work. After the or-Second: An orchestra may be made a the participation of the orchestra. This chestra is fairly proficient, afford an op- be in position to purchase new music, invery important factor in developing in-leader may be the regular church organization for a special number after the struments, or wherever is needed in the music and appoint a rehearsal. Have the classes. Overlook early mistakes and music pleasing, not too difficult and yet praise and encourage freely. Do not fail not trashly. There are pleasing of collections of the property music pleasing, not too difficult and yet praise and encourage freely. Do not tall At this point the orchestra may be ennot trashy. There are plenty of collecto approach individual members of the listed into assisting in the evening service. tions and pieces to be had from several orchestra with words of appreciation, as agency in the promotion of interest in large publishers, which will answer first whether you do or not will greatly influence and the same beneficial effects will be seen needs. Don't become discouraged if you ence ultimate results. Keep plenty of there, as are in evidence in the Sunday-Any one of the above reasons will have to begin with as few as three or new music on hand and in rehearsal. amply justify any church or Sunday- four players, new material will gradually

On social evenings have the orchestra attendance and more enthusiasm. If ca-

First efforts after one or two prelimi- evening, playing informally until all guests hour concert preceding the regular ser-It has been repeatedly demonstrated nary rehearsals should be in the Sunday-have arrived. If there is to be a program, vice, also playing two or three numbers that young people in any church who are school service. If necessary ask the or interpolate orchestra selections. If not, in the service in addition to the postlude, musically inclined, and who are not as ganist to abbreviate his postlude after the let the orchestra play at all opportune as well as playing on the hymns. morning service, and get started with the times, and do not be afraid to ask them
The writer has seen two orchestras ororchestra right afterward, as many people to play, for if there is one thing above ganized in small cities and in just this who would not otherwise attend the Sun- all the rest that members of an orchestra way, grow to organizations of twenty or day-school session, will be attracted to like to do, it is to play. Let them play twenty-five players, with a dignified standit by bright, cheery music at this time. frequently, and the whole evening, some- ing in the community, giving public con-Have one or two or more numbers at the times hard to fill, will be greatly bright- certs without visiting soloists, etc. Once beginning, as the school is assembling, ened by their efforts.

are published with orchestrations, which numbers in good time and in a generally felt for many years, even though for any In organizing the orchestra, go over make it much easier for the players to pleasing matter, promote a concert, perreason, the organization itself is discon-

Four good reasons justify the existence nucleus, those persons who already play ticularly young players on transposing inof an orchestra in any church or Sunday- an instrument. Appoint as leader, the struments, like the cornet and clarinet, an advance sale of tickets, by getting cer-

> school,-namely, better singing, increased on hand at an early hour to open the pable, the orchestra may furnish a half

. successfully instituted, it is certain that respond and how enhusiastic they be beginning, as the school is assembling as the school hymnals come, if the work is properly conducted. Nowadays, many Sunday-school hymnals When the orchestra can render several the beneficial effects of the work will be

Two Types of Choir Training

THE writer has in mind a certain ing, this would mean playing through a No instrument requires such a com- if he has not one he must acquire one, The writer has in mind a certain inguins what mean paying while the choir fol-taithful choirmaster of long experience, new authern once, while the choir fol-who besides training his present boy-follow it mentally, their eyes on their who besides training his present boywho besides training its present of the choir of fifty voices, has undertaken at copies; next, have the choir of fifty voices, has undertaken at copies; next, have the choir sing it mands for its mastery so varied and must have at thorough knowledge of harchoir of firty voices, has undertaken as through, as well as may be, at sight, thorough a preparation. Well trained mony, and of counterpoint as well, if he adult male choruses. Thanks to his tire- without stopping to correct unavoidable less and really conscientious labor, the results are always practically perfect in where they occur. Next, take up the regard to detail and finish, yet they fail difficult places, one by one, not delaying of really impressive effect; there is al- too long with each one, and presently ways something lacking, impossible to trying the whole anthem again, this describe in words, yet leaving one dissat- time paying good attention to all marks of expression. Proceeding in this way, isfied and disheartened rather than refreshed. It happened that I had occasion it is wonderful how many of the mistreshed. It happened that I had occasion to be present at two or three of his retakes made in the first reading will clear train himself to listen and think music- out the music as well as playing it. to be present at two or three of his retakes made in the miss reading will clear
thearsals, and soon the mystery was clear. themselves up, without special effort on ally. He must realize that every meThere is no training so good for this nearsais, and soon tue mystery was team.

In taking up a new anthem, he took a the part of the choirmaster, whereas if chanical action is merely a means to an purpose as trio-playing—three melodies In taking up a new annual practiced the one tries to conquer the difficulties first end, which is music, and if his playing played on two manuals and pedals. There singers on it until all details were cor- of all, in a piecemeal, niggling way, it does not sound right it is not right. rect. The slightest error, even in the is a dead pull, from start to finish. middle of a phrase, was the call for Use the True Tempo immediate stop and correction. This indescribably tiresome process was redescribably tiresome process was repeated with each phrase up to the end
against too much early piecental pracindependently moving voice parts, rather foundations for an approach to the polyof the anthem, and not until then was tice, hold good in regard to the slow any attempt made to get an idea of the practice (of fast movements) which is work as a whole. The choir appeared a hobby with some teachers. The most

depressed and timid. This is chiefly val- successful conductors take the proper

uable as an illustration of "how not to lempo from the start, as this is the sur-

poser's intentions.

est way to get a true idea of the com-

(In what we have written against

The Better Way

It is the sense of the best educators of the present day that in learning a piecemeal practice, we do not wish to be new thing one should first try to grasp taken as decrying the separate rehearsal it as a whole-know what it is all about, of the soprano, alto, tenor and bass, in short-and afterward proceed to de- where necessary, nor the individual practails. Practically applied to choir-train- tice given to incidental solos).

To the Young Organist and Organ Student

hands and feet must respond to an alert is to go very far. and active brain.

is struggling along the long and difficult ganist is apt to slight the inner voices, road towards a mastership, which most of chiefly because he has failed to grasp us can never reach.

The same reasons which militate think of his music as a combination of the utmost facility, and has laid the than a succession of clumps of tones phonic masterpieces of Bach. forming chords

This practice may begin with the sim- along many other lines, which it is very plest hymn-tune, which the player must difficult to get the student to undertake. regard as being composed of four voices, I would mention score-reading, transpowhich he must follow and make his in- sition, modulation and improvisation. strument sing. That is, he must in imag- Ear-training of course, for that is a part ination hear four melodies moving across of musical thinking. the page, to which the up and down har- Score-reading, or that part of it which monies are incidental.

Mastery of the polyphonic style in I shall try to give a few hints that playing requires complete independence may be of some help to the student, who in thought and action. The young orthem before playing them. I cannot em-At the outset the organ student must phasize too strongly the value of thinking

are plenty available; Schneider's 48 Trios The basis of the organ style is poly- are as good as any. Trio-playing should phony, and the student must learn to be a daily exercise .- trios trios and still think polyphonically. That is, he must more trios, until the student has acquired

The organist also requires preparation

consists in playing the voice parts of an Imagination, by the way, is a very important ingredient of the musician, and patient practice, until the eye is trained

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to see the parts as written, and the fin- keys. I suggest that the student make a gers to play them without guessing at table of these links, by writing down the terial for this practice may be found in the tones which are not found in both.

or chant up or down a tone should be triad f, ab, c is the connecting link bepossessed by all church organists. The young student is apt to do this very badly, and the defect can only be remedied by continual practice. I advocate no special system, but there are many ways of getting it. The student may think of each are helpful.

Study of Modulation

one key to another. Any modulation is until the organist can think out a wellone key to another. Any modulation is until the organist can times out a weit-made by forming a cadence in the new rounded musical form, with a definite key,—that is the dominant 7th chord followed by the tonic triad. Then in form-of rambling, inarticulate harmonies. In ed of the tones or chords common to both BALDWIN.

notes or filling in what is not there. Ma- scale in both keys, and then crossing off primers published by Novello, from the The tones which remain would form the simplest in the usual clefs, to the most connecting link. Thus between C and D difficult, in which the old vocal clefs are flat there are two common tones, f and c. These are the 1st and 5th of a triad of The ability to transpose a hymn-tune which the missing tone is ab, thus the tween C and D flat.

Art of Improvisation

Every modulation should assume a form and become an artistic bit of imtone as so much higher or lower than provising. Practice in the latter, while written; he may think of the chord-re- considered very important in Europe, is lationship, the leading of the voices and rather neglected in this country. What the key-relationship. Any or all of these every organist should acquire is the faculty of constructing well-formed musical sentences. He may use an original subject, or borrow one from a hymn-tune, or As to modulation, no church service anthem which may have been sung. A can be played without it. A modulation sentence of eight measures should be which flounders or tumbles from one key constructed, with every possible change to another is an outrage. It should be a of modulation. After that the practice well constructed musical episode, with a may go on to a succession of sentences; thought well worked out. This means, two sentences, the second forming a conagain, a grain of imagination and poetry. trast to the first, and then three sen-It is possible to give a few simple rules tences, the third being a return to the which the student may use in passing from first. This practice must be persisted in ing any modulation it is necessary to find this, as in all playing, it is necessary to a connecting link between the tonic triad think consecutively, not in single notes, of the old key and the dominant 7th of but in phrases and sentences and on to the new. This connecting link is compos- complete musical structures.-Samuel W.

We have had requests of late from the meaning being exactly the same in several quarters, for information as to either case. the best usages in the matter of chanting. stood to refer to the ordinary form of to the next bar-line and see whether Anglican chant, the subject of the Grego-

place by itself. The ordinary rhythmical form of the Anglican chant is

-0 000 000000 (Recit.) (Recit.)

the duration of the first whole-note and if proper declamation seems to require, of the whole-note just after the midway two quarters and a half-note, or (in rare double-bar, is not strict, but depends en- cases), a triplet of half-notes. tirely on the number of syllables which 4. If there are four syllables, make are to be recited on it. We have seen each one a quarter-note. Observe that most distressing attempts made by some all the words of the recitation which who were not properly informed on the come before the accent, are merely to subject, to make the words belonging to be declaimed at the same musical pitch, these whole-notes "come out even" in without regard to time counting: time the exact beaten time of a whole-note. counting begins with the accented sylla-Aside from these two "reciting notes," ble in every case. the tempo of a chant is reasonably strict, however.

"Pointing" Explained

The words of a chant are marked with bar-lines: these are intended to agree with the bar-lines in the music.

Twice in each verse there is a "recitation," and some particular syllable will be marked as accented. (This word "accented" is misleading, as it should not, in chanting, indicate any extra stress of voice, but merely the spot where free recitation merges into ordinary 2/2 (or) rhythm.) In some books this is indicated by a syllable in italics:

"O come let us sing | unto . the Lord" in others by the acute accent:

"O come let us sing' | unto . the Lord"

Some Hints on Chanting

When the singer sees this so-called "ac-

cent," he should immediately run his eye bles intervening (counting the accented rian chant or plain-song demanding a syllable itself as one). On this depends the length to which the accented syllable

is held. 1. If there is only the accented syllable before the bar-line, it is held the value of a whole note.

2. If there are two syllables, hold each

the value of a half-note. 3. If there are three syllables, make the tempo being a brisk alla breve, but . them a half-note and two quarters, or



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syllable is not properly longer than those the rapid swing of the half-notes folwhich follow.

after the recitations 3. Indistinct enunciation in general.

most of the standard chant-books, psalin use, it may be good policy on the part ters, etc., being made with a view to this of a new choirmaster not to attempt a usage, but there are certain other meth- change, but we would carnestly dissuade

which we ought to describe for the sake The common faults to be avoided in of completeness, although we do not personally approve of them. One of Inturning are as tonows:

I Hurrying the words of the recitation, and then dwelling unduly on the carented syllable, making the carented syllable, especially in cases like examples 2 and 4, where the accented the syllable is not properly longer than those the registron and tend to take the syllable is not properly longer than those the syllable is not properly longer than those the syllable is not first the syllable is not first the syllable in the syllable is not the syllable in the syllable is not first the syllable in the syllable is not syllable in the syllable in the syllable is not syllable in the syllable in the syllable is not syllable in the syllable in the syllable in the syllable is not syllable. The syllable is not syllable in the syllable is not syllable in the syllable in t lowing the recitation to keep the choir 2. Dragging the half-notes which come together. Another method is to hold the accented syllable rather long, in any and every case, regardless of the number of The rules given above may be considered officially correct, the "Pointing" in these methods has become firmly rooted ods in use in a few places, including anyone from adopting them de novo.

Variety in Registration on a Small Organ

THE ordinary player on a small organ the iclody and there you are! The next s unfortunately very apt to fall into the time we have such a piece, we will reghabit of tameness and sameness in regis- ister it in the same way. How easy tration. He regards his instrument as a and, also, how stupid! How many of sort of musical soda-fountain. Here is these soda-fountain organists have ever vanilla and here is chocolate, or if you tried a combination of the sixteen-foot prefer, I can let you have this pincapple, bourdon and the two-foot piccolo for a which we think very nice indeed. Or, if solo-stop? and yet on very many organs you like, we can let you have the sarsa- it is an effective combination, although parilla, or the blood-orange. Time and it may look funny on paper. How many time again we have heard the organ of these players, discouraged by the played on the soda-fountain basis, and it small number of available flavors on their is, as a matter of fact, very easy for the soda-fountain, ever think of playing a organist to fall into the belief that with four-foot stop alone an octave lower than variety. Here is a piece with a simple written, or a two-foot stop among an octave lower than variety. Here is a piece with a simple lower, or a sixteen-foot stop an octave ment in the other war wall to ment in the other, very well let us play the melody on the oboe and the accom- tell your music committee that you can't paniment on the dulciana. The balance make your solo numbers interesting unis all right, there isn't too much accom- less they will give you a new ten-thoupaniment, and there is just enough of sand dollar instrument.

Enunciation in the Choir Loft

By Godfrey Buhrman

Good enunciation should be a matter of defective syllable, and finally the most elementary common sense. The only ten- defective letter; and then proceeding by able contention against clear enunciation the opposite process build up from the is the sacrifice of vowel tone that must perfected letter to the syllable, and the be made in favor of the consonant word, all the while making sure that the noises; but this can hardly bear second muscles of the mouth are active and thought. Would an orator, an actor, or alert, and not sluggish as they usually a minister appeal to us more strongly if are; and the problem is solved, and the he were to produce beautifully enriched goal reached much sooner than it takes vowel tones, and omit their consonants to read this paragraph. altogether? Poor enunciation is here not

by reason, but by default. amateurs, it matters not which) read the sentence at normal speed, and be on the alert to pick up the most defective points. muscles of the mouth, lips, and tongue actively on the alert, have the entire

word. This plan of reading may not be enunciation. easy for the lazy and indifferent members of the choir, which, like the poor, we have always with us, but it is well worth

called upon ever after for service. By the time this measured reading has master, to do only one anthem at each been reached the choirmaster will not only service, and do it well? (But not while have fully determined what words need prime attention, but the choir will also have corrected on their own initiative a have corrected on their own initiative a and in the slang sense of the word great many minor defects; and after all "done-for" forever more? it is of prime importance to train a choir

Pick out the most defective word and And to command one's will power till the have it pronounced; then take the most task is done

A very good plan in learing an anthem is to pay prime attention to notes till For the sake of a rock-bottom drill they are mastered accurately and absoon enunciation, have the entire choir lutely, and then to matters of expression (quartette of "soloists," or chorus of and interpretation till they have been adjusted; thus reserving pronunciation for special detailed work after all else has been accomplished. This plan not only Have it repeated at a slower pace; and emphasizes pronunciation in rightful prothen, cautioning the members to hold the portion, but it also gives the choirmaster a chance to make doubly sure of the mastery of every detail of technic sentence read again in measured time at and interpretation while he is putting his the rate of M.M. 120, one syllable to the choir through the drill and repetition beat, and one beat silence between each necessary to the attainment of clear

Choirs do too many anthems at a service. And of course every one of them is sadly deficient in finish. Why would it not be more pleasing to a congregation, and more gratifying to a choir and its the pennies are being clinked in the collection plates!) What pleasure does any one derive from anthems that are done,

This then is the problem: To evolve to act on its own initiative, and not be a method of rehearsal; to stick to it. helplessly dependent upon a choirmaster. To use common sense and discretion.

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(b) Why do some notes have two steams, particularly the considered of the considere

NOVEMBER 1917

Q. Should one say pee'-an-ist or pi-an'-ist?

-K. D. F. A. The Century Dictionary, Funk & Wag-nalls', Stormonth's, and the Encyclopedic Dictionary says pi-out'-bit, the Oxford English Dictionary says pec'an-bit; Webster allows both, but prefers the former; Worcester gives pe-ub'-nist. The weight of authority seems devibedly in favor of pi-out'-bit.

weth, but you can say; Wester allows give problement to the former, Worsester seems decidedly in favor of picas-ist, Q. Titles of Hendelsonker is secured to the start branch of the start

the silicative flower and some water the silicative flower in the silic

Q. How long did Mme, Patti and Mme, Seray Lind remain before the publicit— Eight note, (Quaver) Achtelnote, Croche, Croma.

sensy Lind remain before the public —

Li S. Li

The response to this theme, which occurs just a little later in the composition, is val, on the degree of the scale five steps higher:

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Department for Violinists

Edited by ROBERT BRAINE

Every city has violin makers and repairers, who make it a point to try and get the owner of every violin, which comes into their shop for repairs, to have his violin regraduated. If well made the top and back of a violin are not of equal thickness throughout, but are very well, which can be improved some player has taken pains to cultivate a rich worked out thinner at some points than what by re-graduation by a violin re- and robust tone by his own efforts. others. This is done according to a scale, by the violin maker, and is called graduation. Even eminent makers have differed as to the proper thickness required for the wood of the top and back, and also as to the best relative thickness at different places. In this way there have been many different scales of graduation, and innumerable experiments have been tried as to how thick the top and back should be and how the thickness should be distributed at various points to give the best tonal results.

The Top and the Back

Many persons have the idea that the violin top and back are thin pieces of wood, which are bent into the proper shape on molds by pressure under heat and moisture. Only the very cheapest grades of violins have ever been made in this manner. Well made violins have tops and backs which are modeled from slabs of wood, by tools of various kinds just in the same manner that a sculptor carves a statue from a solid block of marble.

Now as to re-graduation, which has become such a fad among violin repairer: who are looking to create more work for themselves. The repairer tells his customer that his violin ought to be regraduated, i. e., that the wood of the top and back is too thick at certain point and needs to be cut out so as to conform to the proper scale of thickness.

Not Worth the Cost

He assures him that the violin will be wonderfully improved, and that the regraduation will be worth several times its cost in the improved tone of the instrument. Now as a matter of fact it will not pay the owner of one violin out of fifty to have it re-graduated. If the violin has a good tone and has been made by a good violin maker, the chances are that it is correctly made and properly graduated, and it is likely that the man who made the violin knew more about violin making than the man who and still favorites. wants to re-graduate it.

of them not correctly graduated, it is seemed to form itself in the air as if it true, but as they are mostly made of came from celestial regions, and knew comparatively poor, badly seasoned wood, naught of catgut and rosin. have cheap hardwood trimmings instead have cheap hardwood trimmings instead in the player's body interferes with of ebony, and badly fitting pegs also not instance, of Beethoven's Violin Concertoin across the string. It is better to take the easy, natural movement of the bow of ebony, it does not pay to put the work D-while very different from Joachim's, two minutes to a single bow than one arm, and thus provokes clumsy bowing on them to re-graduate them and re-fit still had a peculiar charm of their own. Of course, the tone produced in this ex- It is well to see that the end pin touches them. Besides they are often too thin His style was dignified, yet animated and at the thickest point, and it would certainly not pay to try to-reinforce the thin parts with patches of wood which is sometimes done in the case of old and very valuable instruments, for this is a very expensive and expert operation.

Trying to make over a cheap, badly ing to make a "silk purse out of a sow's this great artist in all details.

be much better to get the violin maker to make a good violin out of good wood, according to a correct model, and with the proper trimmings and fittings.

Once in a while we run across a violin made out of good wood, by a violin maker who did not understand the art weaklings of the orchestra, unless the pairer who understands violin making thoroughly, but not often. Violins which are not correctly graduated usually belong to the cheap 'factory-made type of instruments, thrown together hurriedly and crudely, and like wooden razors tone in solos is, of course, self-evident. made "only to sell." It is much better Consequently the matter of getting out all to work from the beginning with fresh the tone there is in the instrument is material than to try and correct the de- one of great importance. Just recently feets of such hotches.



Sarasate: A Study in Poise

MANY of us still retain a pleasant memsate, who lived not too long ago to be general admission of their worth, numbered with the moderns (1844-1908). He was not only a great artist on the

violin, but a composer of no mean merit, though confining himself exclusively to a space on one sort of the minute bowing works for his chosen instrument. His which may not be so generally in use, his Spanish Dances are widely known, tinctly unpleasant to practice. Notwith-

As a violin virtuoso, he excelled above Violins of the cheaper grade are many all things in purity of tone. His tone

> His performances of the classics-for never marred by charlatanism.

> We see him here in the attitude of playing, his left hand being in the "third position," apparently, and his bow nearing the point.

It will be worth while for the earnest Trying to make over a cheap, beauty and a student to study the attitude of amount of energy to get a fine tone. I twist the bow out of its prescribed path)

The Re-graduation Swindle car," as the old proverb runs. It would How the Cellist May Acquire with sweat after finishing a solo, And the day wasn't excentionable to the control of the day wasn't excentionable to the control of the day wasn't excentionable to the control of the control By Roderic Pierce

THE cello is, by its nature, one of the

In orchestral work, often all the tone possible is none too much to balance well with the other, naturally more powerful, instruments.' (The mf of the cello, for instance, is about equal to the p of the trombone.) The importance of a fine I heard several cellists condemned en masse as being "too confidential," and therefore unfit to fill a certain position. The fault is one which I am afraid is too common among cellists. It is, as I say, partly in the nature of the instrument that the fault lies, but a big tone can and much to be regretted that the cello tone s not heard more as it has such a neculiar and superb beauty, and, when propery brought out mellows and enriches to remarkable degree the tonal mass of

Tone Should Not be Rough It is sometimes vaguely imagined that the cello tone, to be plainly audible, must

oe rough. Such, however, I am coninced, is not the case. The task of acquiring a large and beautiful tone is a severe one, but eminently

the entire orchestra,

worth while, and, if successfully accomplished will give the owner an asset not

All cellists have been through the usual upon them would be gratuitous on my ory of the great Spanish violinist Sara- I do not slight them, but presuppose the

A Tedious, but Beneficial Exercise

In passing, however, I shall dwell for Zigeunerweisen, his Faust Fantasie and owing partly to the fact that it is disstanding, it is proportionately valuable. The bow is drawn across the string as in the usual form of "minute bowing," but. instead of the bow being lightly pressed down, so that some semblance of tone is ing degrees responsible for crooked bowproduced, it is pressed down with all ing. one's might (first finger extended well along the bow) and drawn very slowly right of the player's body, interferes with ercise is abominable. You might as well the floor at a point somewhat to the left-

tone which are perhaps not in the exer- far, cise book.

have seen a great cellist actually dripping merely by the force of gravity.

But, to go on, there is no doubt that a pretty fair amount of strength and energy is necessary.

Importance of Good Physical Condition

Although it may seem a little beside the subject, a cellist (or any string instrument player) ought to get a considerable amount of out-of-doors. Long walks in the country are an excellent tonic. In the matter of out-of-door games, few, of course, are available for one who has to take pretty good care of his hands. Of these few, tennis seems to me particularly suitable for several reasons. While it furnishes exercise for most of the muscles of the body, the left hand is practically unused and so does not become hard and roughened. The right hand, grasping the racket, is strengthened. The right wrist, which has to be turned in every conceivable direction, will develop a most satisfying amount of strength, along with flexibility (two essentials in the production of tone on the cello.) Furthermore, the coordi should be developed, nevertheless. It is nation of eye and muscle is forwarded to a great extent. This also is a valuable result. The cellist who has the opportunity for tennis is indeed fortunate.

Next to the possession of the necessary energy the direction of this energy is important.

Listen to Your Own Tone

I hope that I have not seemed to imply that the cellist could earn the possession of a tone away from the instrument. In most cases of a poor tone the trouble lies not in the lack of energy but from want of proper application of it.

Crooked Bowing the Worst Foe to Tone

I shall call attention to a few causes "exercises for tone," the "darting bow," of failure through misdirection of effort, the "minute bow," (slow bow-stroke last-The fundamental cause, is, of course, ing a minute), etc. All these exercises crooked bowing. The bow must go are extremely valuable, and consequently straight. This is the foundation on so familiar that any further dwelling which tone is to be built. Have the foundation weak and the rest of the part. By passing them by with a word, structure is accordingly of less value. All side movement of the bow effects nothing but to put a damper on the tone produced by the accompanying straight movement and to produce a harsh group of overtones. On the double bass the crooked bowing is resorted to for the very reason that it does produce more of the overtones and so relieves the natural lugubrious tone of the instrument, but on the cello it is unpardonable,

Causes of Crooked Bowing

The following occur to me as in vary-

1. The cello, when held too far to the be playing on an unbrella. But the ex- approximately in front of the left leg ercise certainly does good, nevertheless. of the chair in which the player is sitting. I shall venture to suggest ways and The player's right knee should extend means of acquiring a large and beautiful well over the bout. The left not as

2. When playing near the heel the tip In the first place, it really takes a great of the bow is liable to drop (and thereby

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3. When playing near the tip the right judging whether your bow is going when playing on the A string).

circle rather than in a straight line. A styles of bowing and especially at the result of a too tenacious hold on the bow. crooked.

The Ear Often a Better Judge Than the Eve

and good tone. Here I might say that in ful a tone as you can.

arm is not extended sufficiently to keep straight the ear is often a better judge the bow at right angles to the string, than the eye. The looking-glass method (This is liable to happen particularly especially is rather unsatisfactory for the cellist as the various angles that enter 4. The bow is grasped too firmly so into the process are deceptive. Listen to that it tends to move in the arc of a see whether your tone is pure with all stiff wrist movement, which, of course, tip and heel. If the tone is not pure makes for bad bowing, is likely to be the the chances are your bow is running

The constant striving for better and better tone makes the study and the playing of the cello at all times a matter of absorbing interest. The tone of the cello In short, constant watchfulness is is uniquely beautiful. Be true to your necessary in the struggle for good bowing instrument and get as big and as beauti-

The Hoch-Schule Method

No element in violin technic is more As a boy one of my first teachers was without acquiring it.

passage work.

insisted upon by the teachers of the Ber- from the Berlin Hoch-Schule. He lin Hoch-Schule (High School) than the worked at my wrist action with the greatthorough development of the wrist. No est vigilance, and drilled me constantly school of violin playing has ever given on exercises for acquiring these wide so much attention to this detail. Joachim, swings of the hand from the wrist at Halir, Wirth, Markees, and other famous frog, middle and point of the bow. I Hoch-Schule teachers considered the consequently got the idea that this was proper action of the wrist, so that the the beginning and end of all good violin swings of the hand from the wrist would playing. One day I heard Sarasate, the be as wide as possible, of the most ex- famous violinist, who had been educated treme fundamental importance. No pupil in the French School at Paris. I experiwas allowed to leave the Hoch-Schule enced a shock, for I missed the wide swings from the wrist in his bowing. It is the thorough working out of the At the next lesson I said to my teacher; wrist action and the consequent wide "How is this? I have heard Sarasate, of ININTERSET SCHOOL OF POPULAR MUSIC swings of the hand, in executing rapid one of the world's greatest violinists. passages which gives to the modern Ger- He plays with a stiff wrist, and yet he man school of violin playing its immense gets results, and plays like an angel." breadth and solidity. Where there is a My teacher replied, "You are wrong, wide swing of the hand from the wrist, Sarasate does not play with a stiff wrist. it is evident that a greater length of the His wrist is wonderfully flexible and clashair is applied to the string at each tic, or he could not get the results which stroke, and consequently the tones pro- he does. However the swings of his duced are much louder and more solid hand in wrist bowing are not as wide as than if very short swings are made, the representatives of our school, the Some of the other schools, while of methods of which I am teaching you course impressing on pupils the necessity Senor Sarasate is a wonderful violinist of acquiring a flexible wrist action, do and his bowing is the quintessence of not give as much attention to it as the elegance, but if he had a wider wrist German school, and many of their repre- action, his playing in rapid passage work, sentatives p'ay wrist passages with a very would have much greater solidity and small pinched swing of the hand, and a breadth, and this would be better acconsequent feebleness of tone in rapid cording to our German ideas of violin playing.

Weight of the Bow

fact that of two bows of different make, fectly in the player's hand when playing. and which weigh exactly the same when Although Tourte probably worked by placed on the scales, one may feel "rule of thumb," and could not have exheavier when held in playing position. plained in scientific language the details This is caused by the distribution of the of his bow making, so wonderful was wood of the stick. If the stick is not his instinct, that his work has been proved tapered enough in the upper part, and to be in perfect consonance with the towards the tip, or the tip is too large, mechanical principles and laws underlythe bow will feel heavy. When in posi- ing the correct method of tapering the tion for playing, the bow is like a lever, stick of the bow. When mathematically of which the thumb is the fulcrum. investigated, Tourte's bow when unstrung From the thumb to the little finger is is found to form a logarithmic curve, the the short arm and from the thumb to the ordinates of which increase in arithmettip of the bow the long arm. Even a ical proportion, and the abscissas in trifling weight at the upper part of the geometrical proportion. bow or at the tip, adds many times to It is of the greatest importance to the the extra weight which the little finger player to have a bow properly tapered, must support, and this makes the bow and with a good balance. Such a bow, feel much heavier.

the world's premier bow-maker, feel so drawing a fine tone, and in executing the delightfully light and springy in the hand various forms of springing and jumping

have the center of gravity in the right a poor bow.

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if made of good, elastic Pernambuco The reason that the bows of Tourte, wood, is of the greatest assistance in is because he tapered his bows to the bow, where the bow bounds on the string top with the utmost precision, so as to It is impossible to do good work with



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P. B.—You have had a very late start. However, if you have thoroughly mastered the Kreutzer Etudes, and the reason why you should not succeed as a professional. "Going through" compositions, without really mastering them is a common fault, and I could not advise you definitely without hearing you

D. A. R.—The Albert tall piece made of variantsed rubber, is the only cast just of the control o

H. T.—As an introduction to the study of violin concertos, you could not do hetter than to procure the Settz Stadent Concertos. These are miniature concertos and are not only good for developing the technic, but are pleasing musical compositions, and make ef-fective rectifal pieces.

G. deC.—The Moto Perpetuo from the Suite for Violin by Ries is one of the most beautiful and effective violin compositions of the "perpetual motion" type. It should be played with springing how. It requires a great technic to play it effectively. C. V. W.—The sign Li n violin playing means down how. 2.—It requires much strength in the flagers of the left hand said they must be held firmly to the flager house they must be held firmly to the flager house they must be held firmly to the flager string, is the one furthest to the right.

great received to play It effectively.

II. VenC.—The reason your four part chords sound scratchy may come from several content of the several received by the several receive A. H. B. G.—I cannot find any informa-tion concerning the violin maker, 3.1. At the concerning the violin maker, 3.1. At many and the concerning the control of the more or less obsture makers. Once is a of rare quality, of fine sonorous tone, and houtiful even grain, and then they often make by unknown or obscure makers, which in tone quality and workmanship would com-makers, which will be supported by the con-makers.

x. E. D.—The passage in Seitz Türird
Pupl's Concerto might he playred in other
of two ways; married with the upper
married lowing (No. 6) in Kreuter, or it
might be playred with a very store guaracte
ing the string slightly after each note,
ing the string slightly after each note,
ing the string slightly after each note,
and the company of the control of the contr

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A Page for Musical Little Folks

Who Ever Heard of a Musical Engineer?

"THERE are chemical, electrical, mechanical and civil engineers," said Katie. "Who, I wonder, has ever heard of a musical engineer?" and Katie looked at us for an answer; then she went on to tell us of Rowena, the little foreign girl who lives in the next block, "This is the way I found out," Katie

continued, "Miss Keith gave Rowena an impossible piece to learn before Monday afternoon, at least it seemed an impossible piece at first sight. I saw Rowena look at it from front to back, and then from back to front. This is what she is saw: Deep gorges of dark runs in the bass with solid rocky chords in one hand and towering scales in the other, the notes played tag with each other and danced from one end of the keyboard to the other, at least it seemed so to me. But Rowena has a method of getting things straight, and that's why I call her a musical engineer, because engineers, you know, find a way of overcoming difficulties which to other people seem impossible to overcome. Engineers are men who try many ways of doing a thing; if one way fails try another, until they succeed, and their success depends upon their knowledge of the little things,-things that you and I might call trivial.

When Rowena got home she took the music and studied it away from the keyboard, she looked it over carefully, as one studies a plan of a house, she then marked off certain parts that seemed very difficult. She called it "staking them out," and she said they were set aside for "special observation."

Scales and Scales

Later in the afternoon, I heard her tugging away at some of the towering scales and she seemed to be practicing them backward as well as forward; then she played them at different speeds, but never twice in the same speed. I wondered at this. Then she played the runs first here and there in the different octaves, and then she played the right hand difficulties with the left hand, and the left hand difficulties with the right.

I heard nothing of the easy places until Saturday evening, and then I heard the whole piece from start to finish; of course, she played it slowly and carefully, much as a train travels over a new roadbed, but she played it with no wrong notes, and she did not speed up on the easy parts.

Miss Keith was too proud for words. She said, "Why Rowena, dear, you are a regular musical engineer!" I felt glad and happy, too, for Rowena is a poor girl who wishes to teach piano when she grows up, and I think she will be a fine teacher if she shows her pupils the way to become musical engineers. After all, hard pieces are not really impossible, if we remember that "skill and certainty are the little things brought to a focus."

Japanese National Hymn

This is the tune of the Japanese national anthem. Can you play it?



The translated version of the anthem

"May the Lord's dominions last 'Till a thousand years have passed Twice four thousand times o'ertold! Firm as changeless rock, earth rooted, Moss of ages uncomputed Grow upon it, green and old!"



A MUSICAL MAZE.

This musical maze should be of real interest to many, many little folks. Take a hard, the pointed pencil and trace your war around from the starting to the place marked Musical Success. After you be found your way out, write down the names of the musicinas whose pictures are given above.

The Boy Whose Father Wanted to Dance

By Arthur Schuckai

It struck me as being funny. But later on it proved to be a ship that brought home an idea.

The boy startled me one day by saying that he wanted a real lively piece. "Why?" I asked.

"So my father can dance to it," was

his surprising reply.
"His father dance!" I exclaimed to my-

self, while the boy went on to explain that his father had said that very thing, and that he-the father-did not see the use of music to which one could not dance.

Of course the theme of that lesson was dance music. I evolutined the many kinds of dances, and also the peculiar difficulties of playing lively music. He was told that the rhythms must be exact (his seldom was), and why the left hand must be especially quick in finding its position (his left hand was never quick). Then gave him two pieces, one within his reach, the other beyond it. The purpose of the one was to give him the satisfaction of making a step in a known direction, and the other was to give me an opportunity of making clear to him the faults be must overcome.

Thus I turned the incident to practical account. But the idea itself, "What is the use of music if you cannot dance to stuck in my mind, and gave me food

for thought, Surely when the gods created music they said, "Let there be joy. Dance, ye priests. Blow the trumpets. Strike the cymbals. Shout. Make a loud and a merry noise." In other words, enjoy yourself. But those were in the simpler days. Society became more and more regulated. There were many, many laws, and music became more and more regu-lated. The life was legislated out of music in China, in India, in Egypt.

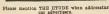
I came to this conclusion and I said to myself, "Do not overdo your 'expression,' talk with the young folks. Do not speak about 'emotional values.' Let them have life and plenty of it. Emphasize the joy of music. Teach the scale as a 'musical smile,' fairies dancing down the staccato scale, brownies coasting down the legato scale-

When the fathers speak, they say something. "What's the use of music if you cannot dance to it?"

Difficult to Illustrate

A CERTAIN noted flute player, whose name would be familiar to some of our readers, tells this amusing little anecdote of an experience at a musical soirce. The host, who was as affable and democratic as he was wealthy, took occasion to speak in a friendly manner to the quintet of musicians, before their performance began. Looking over the flute-part as it lay open on the music-stand he observed a passage of sixty-fourth notes, and, his curiosity aroused by their unusual appearance, asked what they were. On being informed that they were sixtyfourth notes, he replied,

"Ah, yes; how very interesting! Won't you please play me just one, Mr. B --- ?"



NOVEMBER 1917

Write it Down

By Caroline V. Wood

ROBERT SCHUMANN, in a letter to Clara

wrote, "Let me give you one piece of

advice: don't improvise too much. It is such a waste of precious material. Make

a point of writing everything down; you

will thus collect and concentrate your

Excellent advice it was, too; a little

improvising is all right, but it is a fine

practice to get into the habit of writing

down one's musical ideas. It makes for

accuracy and clearly defined thought. As

Lord Bacon said, "Writing maketh an

We cannot all be great composers, it

is true-only a few attain that coveted

distinction, but one who has made a habit

of putting musical thoughts into correct

musical notation, sooner or later attains

to a high degree of musicianship, and an

understanding of the beauties latent in

the works of the great composers, which

otherwise never could be his to attain to

A Musical Education at

Government Expense

By Oscar Hatch Hawley

(Bandmaster 19th Cavalini)

THERE is a way for every young man

to acquire a good musical education at no expense to himself if he will avail

himself of it. That way is the army

band. Bands in the army are composed

of good musicians, both in string and wind instruments. The men (or many of

them) are very well able to instruct

young men in music-all the funda-

mentals and harmony as far as counter-

point, as well as violin, cello, and wind

nstruments of all kinds. Except in

actual time of war, if a young man wants

to study piano it is an easy matter for

him to rent a piano and a room near the

regiment with which he is stationed and

his pay as a bandsman will pay all of

his expenses, including lessons and music.

Of course he must be a fairly good per-

former on some one wind instrument to

gain admittance to the band, but if he is

ambitious he will devote six months to

the partial mastery of the saxophone or alto or cornet and then he can join an

army band in one of the subordinate

positions and after that devote a great deal of his time to the study of music

in general and the piano or violin or

It may be thought that we do not have

good string instrumentalists in army

bands. But I have in my band right now

two violinists who can play first violin

for any of the Haydn string quartets.

also have three other very good vio-

linists, two good viola players, one good

cellist, two good contra bass players,

one good bassoon, one good oboe, and, of

course, all the other wood and brass re-

quired for a good orchestra. Within a

year we expect to have a complete orchestra (including tympani) of 40 men

and it will be an orchestra that will

play all of the standard music-over-

tures, suites, and even movements of the

I have written this in the hope that

it may help some young men to attain

their ambitions in a musical way. There

are 150 regular bands in the United

States Army and the men in those bands are men of at least as good character as

men on the outside, and they are all far better musicians than can be found in

any but the very best professional bands

Tschaikowsky symphonies.

cello in particular if he is so inclined.

exact man,'

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6592 Kling, Carl. At the Black-

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What to Do in the Third Grade Practical Suggestions for

By this time the pupil has gained suffi-cient finger destority to make his work esseedingly interesting to him. The teacher should be quick to grasp this situation and supply the student with all the material he can possibly ab-sorb, but no mere. The practice period should be slightly increased if the pupil s-health permits.

health permits.

The average bright pupil will probably
have reached to about page 50 of the
Student's Book. He should have made
a good beginning with his scales and
have been disciplined to see the advanlace of regular exercise.

inge or regular exercise.

If the teacher has neglected to take up
the Standard Graded Course when the
ead of the Student's Book is reached;
it will be found better to start with Gradel
If rather than Grade III so that still
review of many principles may be
accomplished.

Give plenty of sheet music to the pupil in this grade. It creates variety and stimulates interest. Study page 583 in the September ETUDE very carefully so that pieces can be put through without waste of time.

 6898
 King, Carl.
 At the Black B.
 30

 9019
 Barle Emil.
 Perceute.
 ... E3
 ... 30

 7058
 Emil.
 Perceute.
 ... E5
 ... 30

 7058
 Kroeger, E. R.
 Swing Song, G.
 ... 25

 6861
 Flagler, I. V.
 Chapel Bell. G.
 ... 40

 11671
 Sartorio, A.
 La Babillarde. Bb.
 ... 40

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 Snowlake
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Drill Drill D

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World of Music (Continued from have 217)?

On November 1 a war-tax on theater tick-ets is to go into effect, which extends to concerts as well. It will amount to approxi-on the price of the ticket. There appears to an the price of the ticket. There appears to be an exception in the case of concerts which inure exclusively to the beneft of religious, educational or charitable organizations.

educational or charitance organizations.

JOHN PILIPS SOTA, handmaster, composer, is celebrating the twenty-fifth anniversary of the organization of his band. In conversation with his guests he gave some the conversation of the band. In conversation with his guests he gave some like the conversation of the conversation with his guests he gave some like father. It is conversationally the conversation of the conversation of

PERFAIATIONS for the next annual meeting of the Music Teachers' National Association have been going steadily forward, under the leadership of the president of

Alvow the noveliles to be presented at the season of the present of the season of the present of the season of the presence of

ALVAH GAUTER SALMON, a prominent Bos-con September IT, He was a graduate of the New England Conservatory, before being a new processing the second of the con-ception of the second of the con-ception of the second of the second cowl) be gave many revietals of the newer cowl be gave many revietals of the newer second of music, and came to be the second of the cowl) be gave many revietals of the newer was a frequent and sebolarly contributor to the leading musical journals.

HUNTINGTON COLLEGE, Indiana, has just established a music course in connection with TRACY CHARLES LEE Plano Instruction
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Wit and Humor

they always play at a wedding when the bride and groom come down the aisle?"
Paw—"The Battle Hymn of the Re-

Maw-Willie, you go to bed.-Cincinnati Enauirer.

Another instance of opera goers abroad who had not profited by Europe's magic "atmosphere" was observed by Miss Craft at a performance in Germany. During the middle of Act III a man asks his neighbor: "When does Lohen-

grin come in?" "This isn't Lohengrin-this is Hugue-

"Then I'm going home. I've heard Huguenots a dozen times."

"ANYTHING doin'?" asked one knight of the road of a companion whom he had seen coming from a house across the

"Naw. 'Tain't worth while to ask there. I only peeked in the window, but it's a plain case of a poverty-stricken family. Why, there's actually two women in there playin' on the same piano."-Everybody's.

The following is an actual advertisement which ran in one of the musical papers, under the head of "Position

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Who will object to his journey to the

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in the Fields Abiding," two keys.
Stults, R. M.—"The Wondrous Story," medium voice. Kroeger, E. R .- "Christmas Dawn," low

Dellafield, Olga - "Ring, Ye Merry

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We have also added to our fine collection of Christmas Anthems the following numbers. Choirs will want to use several of these, at least, for their Christmas

Stults, R. M .- "Joy to the World," mlxed voices. Stults, R. M.—"O Little Town of Beth-

lehem," mixed voices. . Pierce, E. H.—"O Thou That Tellest,"

Berwald, W .- "As with Gladness Men are always pleased to add new customers

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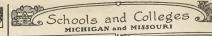
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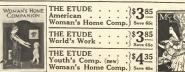


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